

SECRET

István ADORJÁN

ILARION CIOBANU



**AS A MEANS
OF THE
ROMANIAN
NATIONAL**



**SECRET POLITICAL
PROPAGANDA**

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I, the author of this book, do regularly not restrain my research to a single branch of science, but extend it to a number of disciplines necessary for approaching, investigating and penetrating as comprehensively and profoundly as possible the topics which i have selected on the basis of national secret political inconveniency, measure of taboo character, and cognitive necessity. Therefore, both my books and person have been considered as being illegitimate from the point of view of the secret laws of the secret societies termed by me “ethnical or national secret political organizations”, as being out of their desired absolute secret control, as being politically inconvenient, or dangerous for their existence and actions. They have been the first readers of my books in implementing their national secret policy of controlling, shaping, conserving and utilizing the ethnic groups, nations, national states and the great religions, as well as have not been interested in the existence and action of such a kind of scientific posture and social status, which can be termed “multi-pioneer”. They have become accustomed to an ultra-specialized kind of scientist, being active only in a single branch of science, engaged by an institution at least partly funded by the state, preoccupied with gathering titles and keeping up an ever rising professional career and prestige, and with that the higher they get with their titles, positions, career and prestige, the more they take into account in their scientific research the interests of the political establishment, which are ultimately and for the most part the ethnical and the national secret political organizations, by so doing becoming stronger and stronger supporting-pillars of the prevailing political circumstances of the general civil human activity. In this way, in striving to improve their financial condition, to continue and get promotions in their positions, and advance in their career and prestige, they are neither interested, nor stimulated in openly dealing with politically inconvenient topics, in conformity with the presumed recommendation of the british Illuminati: “People shouldn’t bite the hand that feeds them.” [28, minute 4] After having been direct or indirect means of politicians in creating scientific contents for means of supporting their policies, they are also prone and suitable to be utilized with the secret civil and state power of the ethnical and the national secret political organizations in combating my books and person, qualified as unutilizable, inconvenient, or dangerous, with plagiary state show trials or with plagiary civil processes without plagiary state show trials, as means of usurping everything relatively valuable that is not evidently of my person, of transferring into the property of their arbitrarily defined “nations” the copyright relative to my books, of nationalizing them, based on tricks as sham evidence,

by having my books, person and activity paralleled, discredited and with the usurped-nationalized copyright finally having my person and activity repressed and concealed, my books withdrawn from free circulation, and at most replaced with their “national” contential concoctions, asserted by their “national” personal concoctions of scientists or politicians, in their “national” institutional concoctions, and in this way by depriving the potential readers of the accessibility to these knowledge and evidence relative to the existence and actions of the ethnical and the national secret political organizations, as well as potential history-molding factors contrary to their “national” interests. The ethnical and the national secret political organizations have not been interested in creating and disseminating knowledge about themselves, they have only been interested in taking under their control the knowledge i have already succeeded in creating and disseminating, as well as in discrediting and hindering my person. According to their preparing programing, they intend to utilize four major methods of conducting plagiary state show trials or plagiary civil processes against my books and person: 1) The method of creaming off, planned for combating one book or my person by secretly usurping new scientific and/or political ideas, and openly having them asserted: they sort out one or more new scientific and/or political ideas of my target book or of the contents of my quasi-daily verbal communications with them through the espionage bugs built in the walls or elsewhere in my rooms, they select one or more scientists, politicians or other kind of persons, possibly with whom my personal relations are for them possible and desirable, in order not to recognize me as appearing as their inspirer, but present me as their nodder and follower, they present them the respective ideas, commission them to publish or implement those in a form or other, preferably through television, radio or internet, and they possibly also commission one or more of them to assert their concocted priority and intellectual prejudice by implicating repressive organs of state against my person on their attacking my respective book, or my publishing the target ideas. 2) The method of paralleling, planned for combating one book in its entirety: they select the most suitable scientist for a parallel person, possibly with whom my personal relation is for them possible and desirable, for a parallel activity they present my book to the scientist, commission him or her to reconstruct and acquire my research, to do some extra work in order to “get ahead of and become better than me”, then from his or her this new theoretical position to implement their concoction of his or her having priority and being the source of my book, possibly also by accusing me with the plagiary which he or she has committed against my book and person, in exchange for promotion in position and advancement in career, growing in prosperity and prestige, and by utilizing the repressive function of the state to legally deprive me of the intellectual property and control over the plagiarized knowledge and cognition, morally and legally punish my person with discredit, fine or imprisonment, and to annihilate and eliminate my respective book from free circulation. 3) The method of essence or key, planned for combating one or several books at a time, with minimum effort and indirect plagiary: starting from my selected book or books, they have it conceived or concocted the “essence” or the “key”, of which they are to pretend that it constitutes the theoretical origin of my selected book or books, they present it to the selected scientist or non-scientist, commission him or her to publish it in a form or other — in spite of the fact that publishing of “essence” or “key” does not normally happen, and books do not normally result from an “essence” or a “key” — then to implement their concoction that his or her “essence” or “key” is the origin of my selected book or books, and so on, like in the method of paralleling. 4) The method of polishing, planned for combating one book: they select the most suitable scientist, possibly with whom my personal relation is for them possible and desirable, they commission the scientist to create a rough book comprising contents of my selected book not evidently resulted from my research and writing, and also commission the scientist or other civil or state entities to implement their concoction that my selected book is the result of my having polished the rough book created by the scientist starting from and plagiarizing my selected book. Therefore, i consider it as being a personal secret political attack, a national criminal act, and a national plagiary state show trial, or a national plagiary civil

process against science, scientific cognition, the free streaming of information, civil society, democracy, my person, and potentially other humans secretly considered politically inconvenient, executed under cover of members of some organs of national states and/or members of the civil society performing parallel activities, as parallel persons and national criminals, as well as further evidence relative to the existence and actions of the ethnical and the national secret political organizations, any state trial conducted against my books and person, or any other civil process carried out without public regard to them, without evidence beyond any shadow of doubt, and/or with sham evidence. The main purpose of the potential creation of ethnical or national parallel persons relative to my person is to “take the wind out of the sails” of my books, maintain the control, and preserve the leading role of the respective ethnical or national secret political organizations.

Cover information

The cover is a collage created from three frames of the films of the ethnically and nationally romanian actor Ilarion CIOBANU entitled in the upward order “Columna” (The Column) of 1968, “Ultimul cartuş” (The Last Cartridge) of 1973, and “Războiul domniţelor” (The War of Princesses) of 1969, presented with a background of the romanian national colors: blue, yellow and red. It was meant to represent the national secret political propaganda relative to Ilarion CIOBANU of the romanian national secret political organization, of which means his films generally, and their clips about his facial expression — deemed specifically romanian, and more specifically dacian ethnical — particularly have been.

Language information

The language of this book is not quite the english proper. There are many languages on Terra that are potentially universal in that everyone may acquire and use them without a significant change in quality of life. There is a wide civil need for a unique real universal language in order to enable humans to communicate with one another. The Roman Empire was not sufficient for carrying into effect the universality of the latin language. A national state shall not be capable of carrying into effect the universality of its language ever. At present, the english proper is the nearest to the quality of unique real universal language. However, as a natural language it has many deficiencies, and it might not be the best means of universal communication. And as rules in a language are made not by states, but by its users in thinking, speaking and writing, with writing his books in the english language the author makes a few steps towards turning the english proper into the unique real universal language on Terra, as an intermediary phase towards disabling the imperialist national states to utilize films and human individuals in their national secret political propaganda, and breaking down all the artificial frontiers among humans and peoples in the Terra nation and the Terra state.

*In “God” i do not trust,
because i know that it is only a mask for the Illuminati,
and the other ethnical and national secret political organizations;
and in the national states founded by them i do not trust,
only in the United States of Terra dreaded by them i believe.*

*The human rights violations
should be an internal affair of the United States of Terra
as a means of guaranteeing human rights,
and controlling the ethnical and the national secret political organizations,
which founded, have maintained and misutilized the national states.*

*The national secret political organizations
define, design, defend, promote, and make their own versions of nations and states.
Ilarion CIOBANU fit into the romanian Illuminati's version of romanian nation.*

*It qualified him as utilizable,
and utilized him in its film national secret political propaganda.*

*Demand the human right
for defining, designing, defending, promoting, and making the nations and the states.*

*Demand the expansion of democracy
from the right of electing the governments
to the right of choosing also the borders of the states.*

*Then, there shall occur no cases like that of Ilarion CIOBANU,
as the humans will act of their own accord,
the films shall be independent,
and shall not be means of the national secret political organizations.*

*“My whole life has been decided by fate.
I think something more powerful than we are decides our fates for us.
I know one thing — i’ve never planned anything that ever happened to me.” [170]*

Sharon Tate

“The screenplay is written by a human. Direction is of another. As for dressing, you are dressed by a third one. As for moving, you move in a scenery made by the fourth one. As for filming, you are filmed by a fifth one. There following the sixth one, the seventh one, and so on. ... Rarely happens to me not to feel only a means.” [90]

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Scientific research

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Foreword

The primary significance of this book is that, along with other similar books of mine, it can be considered a piece of evidence about the existence and actions of the secret societies termed by me “ethnic or national secret political organizations”, which can also be termed “Illuminatis” — based on the widely-known terms of “Illuminati”, “american Illuminati”, and “bavarian Illuminati” — at times having themselves appear even as “gods” of their ethnic groups and respectively “nations”. With this book, i describe and document the main results of my researching the case of the ethnically and nationally romanian actor Ilarion CIOBANU, [Read approximately: ila'ri'on tʃo'banø.] having the purpose of identifying the national and personal secret political aspects of his film career and life, which constitute the basis of and corroborate my hypothesis according to which he was detected, found a universal “genius”, [70, minute 42] qualified as partially utilizable, selected, and “marked” [11, minute 71] for film romanian national stardom, namely “risen out of anonymity, elevated to the altar of the film art” [11, minute 71] by the romanian national secret political organization — which can also be termed “romanian Illuminati”, at least once having itself appear even as “the good and just god” [27, minute 43] of the romanians, having the ambition of “deciding on the actions of humans” [12, minute 13] — in its Ilarion CIOBANU “project”, [73, minute 24] in which it had his films severally and film career jointly made for means of its national secret political propaganda and personal secret policy relative to him, which former had the purpose of presenting the universal “genius” of Ilarion CIOBANU as romanian national “genius”, the “genius” of the romanian “nation”, and which latter had a guideline of connecting him with selected women, in order to have him procreate children, and so increase the number of persons qualified by the romanian national secret political organization as “nationally” utilizable, as well as a guideline each of utilizing him as its “son” [27, minute 43] in the Romanian Orthodox Church [In the romanian language: Biserica Ortodoxă Română.] and in the executive branch of the romanian national politics. [Note: By the syntagm “universal genius”, i mean a person who can be outstandingly creative in any field of activity, and is ready to act in any language area, and accordingly, beside his or her more or less developed ethnical and national consciousness he or she has an advanced human consciousness as well, despite the ethnical or the national secret policy of the respective ethnical or national secret political organization to create, consolidate, and develop the ethnical and the national consciousness, and neglect and even stifle the human consciousness. By the syntagm “personal secret policy”, i mean a policy elaborated by an ethnical or a national secret political organization to be implemented on a target natural person.]

At the same time, collaterally with researching the case of Ilarion CIOBANU, i also approached in a lesser measure the cases of his those co-actors who in my presumption had also been qualified as utilizable, selected, and “marked” [11, minute 71] for romanian national film stardom by the romanian national secret political organization, and so their cases are essentially similar with the case of Ilarion CIOBANU. In this way, i made steps towards acquiring a comprehensive conception about the manner in which the romanian national secret political organization particularly, and the ethnical and the national secret political organizations generally, have been utilizing actors and films as means of their ethnical or respectively national secret political propaganda, within their ethnical or respectively national secret policies. [Note: By the syntagms “ethnic secret policy” and “national secret policy”, i mean a policy elaborated by an ethnical or respectively a national secret political organization to be implemented on a target ethnic group, or respectively a target nation.]

The great majority of the films of Ilarion CIOBANU were made in the communist epoch of Romania. In my conception, the main means of the romanian national secret political organization between around 1947 and 1989 was the current communist party in Romania, what means that the romanian na-

tional secret political propaganda could include elements of the party propaganda, in the measure in which it was secret. As an actor having played mostly leading roles in his films, Ilarion CIOBANU must have been a component of not only the film propaganda machinery of the romanian national secret political organization generally, but also that of the current communist party in Romania with his 21 [94] of the 49 films made in the above period comprised by my research described and documented in this book. The subject of this research and book was regularly meant to include only those elements of the film national secret political propaganda carried out with Ilarion CIOBANU and his co-actors considered relevant by me, which were not elements of the party propaganda, namely which were performed by the romanian national secret political organization without the secret implication or not in the interest of the communist party in Romania.

Owing to the relatively high costs still incurred by film-making, it has been mostly accessible only to states, as well as a small number of individuals and corporations. The main politicians, the main rich individuals, and the main owners of corporations have regularly been members of the ethnical or the national secret political organizations of their states of citizenship, and as such controlled by those, which in this way could not miss the opportunity of creating ethnical or respectively national film stars and films, and utilize them as means in the implementation of their ethnical or respectively national secret policies, their ethnical or respectively national secret political propaganda included. As film-making becomes less and less expensive, film-producing technology becomes more and more accessible, and the number of “independent” films increases, so there will be greater and greater the perspective of the occurrence of film stars and films independent on the ethnical and the national secret political organizations, of the democratization of the film industry, of the decrease of the number of possibilities and the probability of the occurrence of ethnical and national film stars, as well as the proportion in their ranks of those created, controlled, and utilized by the ethnical and respectively the national secret political organizations.

It is observable in the Hollywood films that as means of the national secret political propaganda of the american national secret political organization — widely-known as “Illuminati” or “american Illuminati” — they assert the philosophy named “subjective idealism”, by confounding real with unreal. This is its favorite philosophy when it comes to denying the reality of its immoral and illegal actions. The philosophical position of the author and this book is the affirmation of the existence of a subjective reality, which is the human mind, and the parallel and independent existence of an objective reality, which is the environment in which exists the human mind, unlike the subjective idealism, which confounds objective reality with subjective reality. The subjective reality is regularly the reflection — like a more or less clear or obscure mirror image — of the objective reality, but somehow it reflects the objective reality, and in this way it basically and unilaterally depends on the objective reality, except when performing some imaginative meditation, and when suffering from a serious psychiatric disease, otherwise this being the reason why the romanian national secret political organization particularly, and the ethnical and the national secret political organizations generally, have so much liked to resort to psychiatry when it came to denying the objective reality of their immoral and illegal actions reflected by the minds of their target persons in relation to whom they resort to psychiatry. Therefore, the textual contents of this book are descriptions with words first of all of the respective subjective realities of my mind, which however, more or less clearly or obscurely, in a manner and measure, with some probability, which in each case separately can range from zero to 100 per cent, but can reflect the respective objective realities of the film career and life of Ilarion CIOBANU, because they are either facts or presumptions substantiated with facts mostly of his films.

Based primarily on my personal experiences, it is my conception that the ethnical and the national secret political organizations have established and have been running an ethnical and respectively a national secret political population surveillance system each, primarily in public common schools, utiliz-

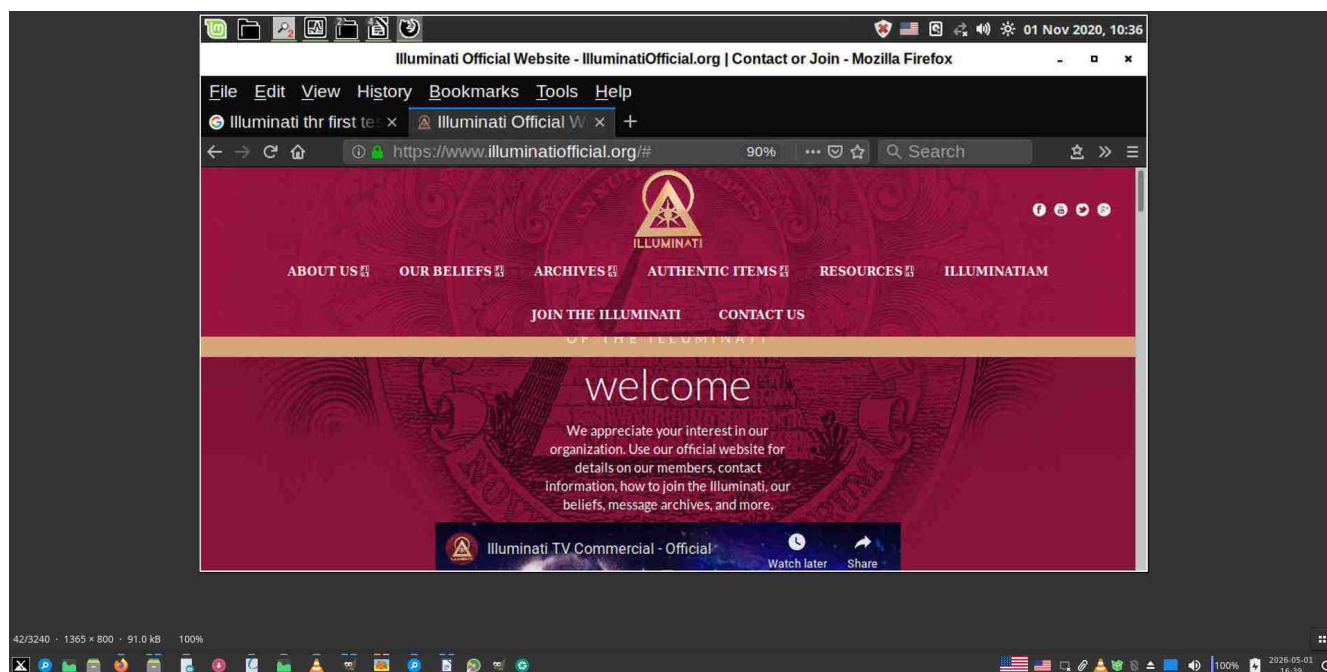
ing heads and teachers. When detecting a child, adolescent, or adult person of universal “genius” [70, minute 42] qualified as potentially or really utilizable, or unutilizable, inconvenient, or dangerous to them, that person is submitted to a personal secret political surveillance, then or directly to a personal secret policy, taking each separately. In my conception, the american Illuminati detected Marilyn Monroe, Sharon Tate, and Brittany Murphy as persons of universal “genius”, qualified them primarily as utilizable, first utilized them for increasing american “national glory” or “american pride”, then as they turned out or suspected to be national secret politically unutilizable, inconvenient, or dangerous, namely threatening or affecting “national security”, it eliminated all of them. The main specificity of the case of Angelina Jolie as another person of universal “genius” is that she was not detected, but ordered by the american Illuminati, and as such termed by it “moonchild”. [78] The hungarian actress in Romania Elizabeth Adam — in her original hungarian name Erzsébet ÁDÁM, [Read approximately: 'erʒe:bet 'a:da:m.] and in her romanian film-artistic name Elisabeta Adam [Read approximately: elisə'beta ɬ'dam.] — was detected by the hungarian ethnical secret political organization in Romania as a person of universal “genius”, it qualified her as utilizable, and utilized her during the communism of the Ceaușescu regime, but after the mock revolution of 1989 it qualified her as unutilizable and even dangerous, and completely forbade her acting on the hungarian language area. The romanian actor in Romania MATEI Alexandru [Read approximately: mɐ'tej ɬlek'sandrø.] — in his original romanian name Alexandru MATEI — was detected by the romanian national secret political organization as a person of universal “genius”, it suspected him to be unutilizable, inconvenient, or dangerous, however still allowed him to act in films in small or supporting roles throughout his life, as he was turning out not to be inconvenient or dangerous, qualified him as utilizable in politics, and was hoping and trying to utilize him in politics. Unlike the above cases, the person of Ilarion CIOBANU — particularly through his specifically romanian facial expression, and native inherent romanian nature — was qualified as utilizable and was indeed utilized throughout his whole life in the film national secret political propaganda of the romanian national secret political organization, as he was turning out not to be inconvenient or dangerous, and in this way his films were not so much means of his personal secret political persecutions ending with murder, but rather means of increasing the romanian “national glory” or “romanian pride”, and his consequent personal glory, while he manifested his universal “genius” not only in the field of film acting, but somewhat in writing as well, then he did not have to “die young”, [76, minute 4] like Marilyn Monroe, Sharon Tate, and Brittany Murphy all had, but was allowed to “die old”, and his relatively timely death was not followed by a spiritual burial of his personality and film art, like in the case of Elizabeth Adam (Erzsébet ÁDÁM, Elisabeta Adam), but by the “armored leg-end” [27, minute 49] concocted still with his film career and maintained to keep it in the collective memory the propagandized traits of his person and personality, and his services to the national secret political propaganda of the romanian national secret political organization.

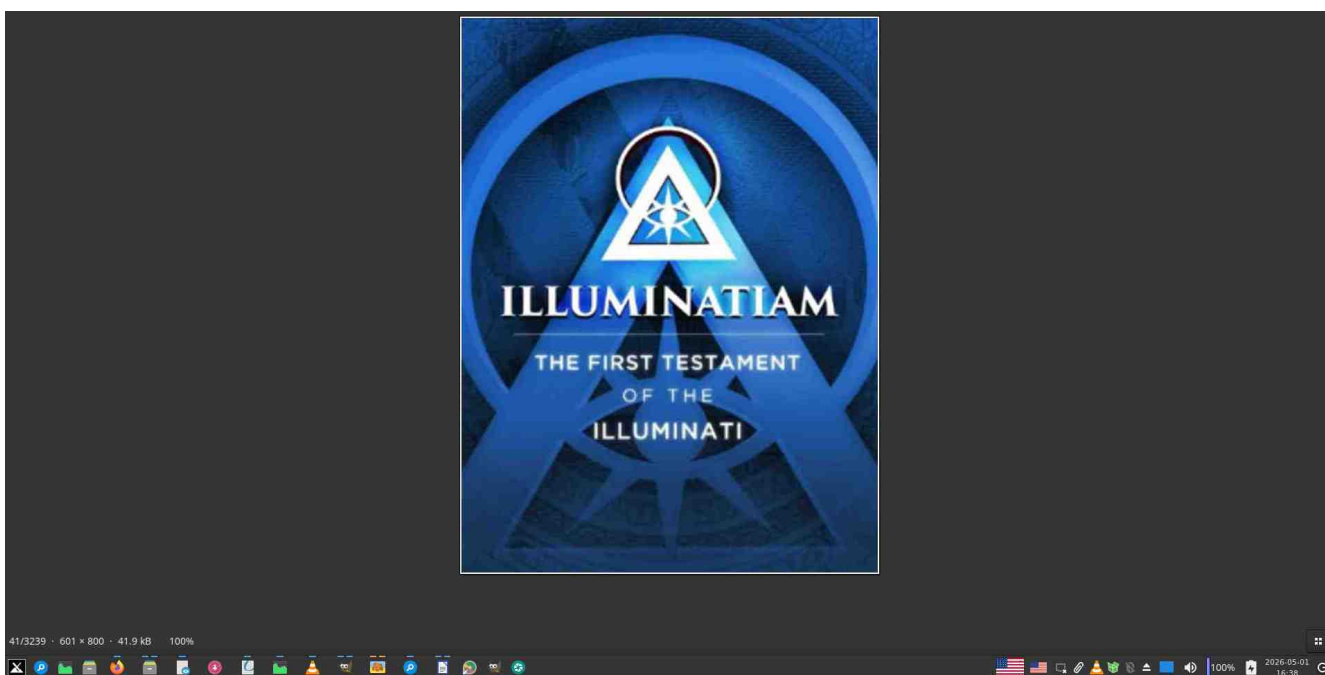
In my conception, particularly after the second world war, the romanian national secret political organization selected “in its image and after its likeness” [Gen 1:26] a number of actors who satisfied its secret requirements for becoming members of the narrow circle of the socialist film-artistic elite of the People’s Republic of Romania, and from 1965 the Socialist Republic of Romania, and whom it qualified as utilizable as means of its film-artistic national secret political propaganda. Ilarion CIOBANU was only one of its several choices, so that several other actors of the socialist film-artistic elite could be chosen by me for the main subject of this book, his concrete person has in this respect a value of an example. I selected the person of Ilarion CIOBANU for the main subject of this book, because in my researching the films of Elizabeth Adam (Erzsébet ÁDÁM, Elisabeta Adam) and MATEI Alexandru he appeared before me as the most conspicuous subject of the film-artistic national secret political propaganda of the romanian national secret political organization, and additionally he was directly onscreen connected with both Elizabeth Adam and MATEI Alexandru, and as such i have considered him part of

both the Elizabeth Adam and the MATEI Alexandru “projects” [73, minute 24] of the romanian national secret political organization, having a certain role in those cases researched by me.

The manner in which i developed in my mind the concept of “ethnical or national secret political organization” i described and documented in my book entitled “My Experiences Conditioning the Development of my Concept of Ethnical or National Secret Political Organization” of 2020, published with Google Play and Internet Archive, while the intension of this concept was further detailed in other books of mine. It is this concept that made it possible for me to carry out this research. I consider that a thorough and complete understanding of the results of this research is not completely possible without a study of my above-mentioned book.

In my conception, the theoretically generalizable results of this book can be generalized inductively to all the ethnical and the national secret political organizations of this planet. The romanian national secret political organization has been relatively more accessible for my research because of my knowing the mostly romanian language of the films of Ilarion CIOBANU particularly, and of the romanian films generally. These results can be corroborated with the information revealed by the Afrikaner Broederbond — termed by me “boer national secret political organization”, or “boer ethnical secret political organization in South Africa”, metamorphosed into an open organization in 1994 [74] — and the american Illuminati with its openness of having had an internet web site and having published a book,





which although have propagandized basic false and misleading information, but they let having been widely-known at least its existence. Unlike the Afrikaner Broederbond and the american Illuminati in the New World, the romanian and the other ethnical or national secret political organizations in the Old World have seemed to have succeeded in remaining absolutely secret. In this way, according to my experiences, particularly in Hungary the hungarian national secret political organization, and in Romania the romanian national secret political organization and the hungarian ethnical secret political organization in Romania, have seemed to have successfully implemented a national or respectively an ethnical secret policy of keeping themselves in a perfect secret before the public and even before professional scientific researchers.

In my conception, the romanian national secret political organization particularly, and the ethnical and the national secret political organizations generally, are comprised of humans who had the historical chance or opportunity to get to the top of social hierarchy by virtue of their extreme nationalism, and/or outstanding wisdom, and/or large wealth, and founded secret societies to enhance their ability to preserve their privileges, and to violate open laws and regulations so that those be not obstacles before implementing their national and personal secret policies, and all these they do to the detriment of their “nations”. Their main purposes are in order of decreasing priority: 1) feeling well and secure; 2) living in material and financial abundance; 3) monopolistic and permanent control over all the important social entities and phenomena within their ethnic groups and “nations”, irrespective of their nature; 4) implementing their ethnical, national, and personal secret policies; 5) the prosperity of their ethnic groups and “nations”.

One of the main means of control and manipulation of the ethnical and the national secret political organizations is addiction. They are not regularly interested in social progress, as it means individualization and globalization, of which both diminish their national power, they are factors of hindering social development. In conformity with the time of their making and the romanian ethnical civilization of the epoch, the films of Ilarion CIOBANU occasionally promote addiction to drinking alcohol and smoking tobacco.

The ethnical and the national secret political organizations are not religious “gods”, but they do pos-

sess and exercise the formidable power which can be imagined by considering the idea of quasi-possession and quasi-utilization by a single social entity of all the persons and achievements of the ethnical or national culture and civilization within a multiethnic or a national state, so that they like to present and conceal themselves as and act the role of the religious “God” before humans indoctrinated with monotheistic religions. At that level of power, they consider themselves able — even if in fact they are not always able — to translate all their ideas into practice, even if in that activity of theirs sometimes they have to struggle with and meet the resistance of existent persons or facts. In this way, their power includes the ability not only to create and manipulate, but also to falsify and destroy, in a manner and measure. I term their ideas reflecting items of objective reality as “conceptions”, and their ideas reflecting only items of their subjective reality as “concoctions”. They assert their conceptions, and strive to implement and have it implemented their concoctions. When they detect an item of the objective reality which they found potentially or really counter their interests, they re-concoct it according to their interests, and strive to implement and have it implemented that concoction by transforming or destroying that item.

Such an item having been really or potentially counter their interests has been my person. Beginning with January 2016, I gradually became conscious of that such living human items were also the persons and personalities of the Hungarian actress in Romania Elizabeth Adam (Erzsébet ÁDÁM, Elisabeta Adam), the Romanian actor MATEI Alexandru, as well as the American actresses Sharon Tate, Marilyn Monroe, Brittany Murphy, and many other actors and non-actors undetected in the light, or lost in the obscurity of history. Their cases are national and personal secret politically similar with my case, with the major difference that owing to the nature of their professional occupation of film acting their cases became widely-known, while my case would be completely unknown, if I had not engaged in my private researching, writing and publishing activity in 1994 generally, and in my that activity relative to my case in 2014 and their cases in 2016 particularly. In this way, my person has been in a relatively favorable position to deal with the national and the personal secret political aspects of the case of Ilarion CIOBANU particularly, and the cases of other national film stars as means of national state generally.

It can be presumed that one of the symbols of the Romanian national secret political organization particularly, and the ethnical and the national secret political organizations generally, is the white horse. Certain films of Ilarion CIOBANU present political-leader or other characters riding a white horse, by this means having expressed, formulated, and programmed that those political leaders and characters were created, controlled, and utilized by the Romanian national secret political organization in the political life and respectively in its film national secret political propaganda. Also, the white-horse clips can be construed as references to that the respective films particularly, and all the mainstream films generally, were originated by the Romanian national secret political organization particularly, and the ethnical and the national secret political organizations generally for the purposes of their ethnical or respectively national secret political propaganda.

The ethnical and the national secret political organizations not only exist, but also act. To do this relatively efficiently, they need to formulate and program messages to their ethnic groups or respectively “nations” for mass manipulation, and to their target natural persons for individual manipulation, in implementing their ethnical or respectively national secret policies, or respectively personal secret policies relative to their target natural persons. To preserve their secrecy, they need to codify these messages. The existence of this kind of communications creates the possibility of obtaining information about the existence and actions of the ethnical and the national secret political organizations by detecting and decoding their programming messages.

In my conception, there are some natural differences among the brains of humans, but those differences are far smaller than the artificial differences among stars and non-stars. Therefore, the relatively great artificial differences must have been brought about mostly by the particular circumstances of life

of the stars. And in creating those circumstances of life, the ethnical and the national secret political organizations have played an important role. Regularly, it have been them who decide which persons shall become national stars, and they control all the national stars. This manifests itself in that regularly all the stars are conformists, they do not criticize the political or other kinds of establishments, they do not “bite the hand that feeds them,” [28, minute 4] they are conservative and not progressive factors of society.

The most important stars created by the ethnical and the national secret political organizations have been the political stars, namely the monarchs and the presidents of states, whose main function have been to conserve and promote the political establishment of ethnic groups and respectively “nations”. Ethnical or national film stars have been designated the main role of increasing the “ethnical glory” or respectively the “national glory”, namely they have been elements in the ethnical or respectively national secret political propaganda of the multiethnical or respectively national states. Even in the field of science, the Nobel Prize, managed by the swedish national state, enlarges small natural differences to great artificial differences, so producing not only artificial satisfaction and happiness for the few “winners”, but also much more artificial dissatisfaction and unhappiness for the many “losers”, while the ethnical and the national secret political organizations have not failed to squeeze out of their laureate scientists as much “ethnical glory” or respectively “national glory” as they could.

Film-making companies have not only been film factories, but also national-film-star educational establishments. Who shall become a national and international star there depends on who is “marked” [11, minute 71] — or in a term of the american Illuminati: “adopted” [50, minute 31] — from the many auditioned or non-auditioned actors for the main roles of the films, who do not differ much in qualifications, talent, and working hard: stardom implies not only these characteristics, but also and even primarily “marking” or “adoption”, he or she who has not previously been “marked” or “adopted” by the respective ethnical or national secret political organization has little or no chance to become a national star.

The artistic titles “Merited Artist” and “People’s Artist”, [In the romanian language: Artist Emerit, Artist al Poporului.] both concocted by the Council of Ministers of the People’s Republic of Romania in 1950, [108] [109] can be presumed to have been means of the national-star creating machinery, a method of controlling, influencing, and subordinating the artists and the national artistic life of the romanian national secret political organization already on the mere basis of their semantics: the syntagms “merited artist” and “people’s artist” imply that the artists not qualified as such are not “merited” and respectively not “of the people”, which are evidently false.

The fame of the status of ethnical or national film star results in fortune. The management of this “fame and fortune” [75, minute 11] must have been under the complete control of the respective ethnical or national secret political organizations, otherwise they would risk losing their control over their ethnic groups or nations and states. Therefore, the acquisition of this “fame and fortune” have been allowed only to those individuals who appeared ready to utilize them in the interests of the respective ethnical or national secret political organizations, and presented guarantees not to negatively affect their interests. Stars who have failed to do so have been doomed to “dying young”, [76, minute 4] at least in Hollywood, or to “being covered still living in the cemetery”, [74, minute 5] like Elizabeth Adam (Erzsébet ÁDÁM, Elisabeta Adam). [For further details, see my book entitled “National Conspirations for Stifling Elizabeth Adam As a Terrestrial Extraterrestrial Historical Personality” of 2019.]

This is my ninth book resulting from my search of and research on individuals relative to whom the respective ethnical or national secret political organizations elaborated and implemented personal secret policies. Throughout decades, i felt alone in meeting or detecting not one such person till january 2016, when i hit upon the personal secret politically similar case of Elizabeth Adam (Erzsébet ÁDÁM, Elisabeta Adam), then chronologically the cases of Angelina Jolie, Sharon Tate, Marilyn Monroe, MATEI

Alexandru, and Brittany Murphy. At all these persons being active in the field of film art, i discovered that their films and film careers were utilized by the respective national secret political organizations for means of implementing their respective personal secret policies, namely they included in those films programing messages, characters, and persons utilized for the implementation of their respective personal secret policies. Accordingly, also this research on the national and personal secret political aspects of the case of Ilarion CIOBANU avails itself of the working hypothesis that his films and film career were means of the national secret policy and the personal secret policy relative to him of the romanian national secret political organization.

In my conception, the films of Ilarion CIOBANU were means exclusively of the national secret policy and the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization, namely he was not offered to and was not required by any other national secret political organization than the romanian national secret political organization, and unlike the films of the above-mentioned other actors, who were also required to act in one or more films utilized not or not only by the national secret political organization of their countries of citizenship. This was so, because Ilarion CIOBANU was not only initially qualified as utilizable, but also he remained indeed utilizable throughout his whole life, and therefore he was utilized only by the romanian national secret political organization, while the other above-mentioned actors were at some time qualified as unutilizable, inconvenient, or dangerous by their respective national secret political organizations, and so either they were required to also act in films made under the control of other national secret political organizations, which hoped of finding them utilizable, or other interested national secret political organizations were allowed to utilize their films in their own interests relative to those actors.

All the above-named seven persons were actors. However, this does not mean that the ethnical and the national secret political organizations personally deal only with, elaborate personal secret policies only relative to artists. The cases of artists are in an advantageous position in relation to researchers, because regularly they are widely-known, and their artistic products as potential means of the personal secret policies relative to their persons are relatively easily and widely accessible. But there must be a considerable number of similar cases of persons worldwide who by virtue of the nature of their occupation are not widely-known, and the means of the personal secret policies relative to their persons are not relatively easily and widely accessible for researchers. This is my case, and my books relative to the ethnical and the national secret political organizations have been partly meant to eliminate the above-mentioned deficiencies.

Regularly, the ethnical and the national secret political organizations do not produce any piece of evidence about their existence and actions, they exist and act “without evidence”, [77] a principle of ethnical and national secret political action expressed, formulated, and programed with the film of Angelina Jolie entitled “Without Evidence” of 1995. The reason why the theories sometimes labeled in a derogatory sense as “conspiracy theories” are the only means to cognize, namely to puzzle out the secrets of the existence and actions of the ethnical and the national secret political organizations by persons who are not their members, their conspirations can only be reflected and described by “conspiracy theories”, and those derogatorily criticizing or discrediting theories reflecting and describing conjectures of conspirations can be presumed to be parts of the respective conspirations.

The researched films of Ilarion CIOBANU are presented in order of their estimated shooting time, and not of their documented release time, with the purpose of better reflecting the point of view of Ilarion CIOBANU, the manner in which he experienced those major events of his professional life, the reason why their shooting chronological order presented in this book is not necessarily accurate and correct.

Resulting from the nature of its topic — the ethnical and the national secret political organizations — a considerable part of the textual contents of this book have the cognitive value of presumptions, which

i consider facts of which estimated reality is less than 100 per cent and greater than zero per cent. In order to avoid an apparently excessive use of the word “presume” and its derivatives, i frequently omit them. In this way, if the factual value of the sentence does not result from the context, then it is a presumption or a description of my conception.

Unlike the articles of the Wikipedia of english language about the artists of english language, the articles of the Wikipedia of romanian language about the actors of romanian language regularly comprise incomplete or no data about the dating history, marital status, and the family of the artists in Romania. In this way, in the cases of both MATEI Alexandru and Ilarion CIOBANU i could not always corroborate my presumptions relative to their personal lives with data furnished by Wikipedia, but could only substantiate my those presumptions with presumed personal secret political data furnished by their films. This must reflect a high level of control and utilization of the Wikipedia of romanian language by the romanian national secret political organization for a means of its national and personal secret political propaganda. And indeed, in such a source of knowledge, information and data, especially taking into account the anonymity ensured by it for its authors, the romanian national secret political organization particularly, and the ethnical and the national secret political organizations generally, must have employed their secret agents and even members.

In my conception, words cannot completely replace frames and frames cannot completely replace words; they are complementary to each other; both a book about films with words without frames, and a book about films with frames without words are much less and of much less value than a book about films with both words and frames. Further, as a methodological principle, the reason of my words is to describe my ideas, and not the frames of others, and the reason of the frames is not to replace, but to prove and complement my ideas, the reason why i did not strive to completely describe frames with words, and neither to use frames instead of my words. In this way, the presence of frames in the book has the function of not replacing, but proving and complementing my words, because the words in themselves cannot be facts, and by this means they are meant to increase the scientific value of the electronic version of the book by utilizing the advantages of electronic books, and make its consumption more efficient. This manifests itself in that the conceptual contents of the book does not decrease by removing the frames, it is publishable without them as well, only that the facts documented by the frames would be lowered to mere information.

I consider that this first edition of my this book provides a sufficient minimal description and documentation of my conception about the case of Ilarion CIOBANU, the romanian national secret political propaganda carried out with his person and films, as well as about the “distinguished medium” [27, minute 43] of film national stars which he “frequented” [27, minute 43] with his film career, by presenting the research results of only a low number of films of Ilarion CIOBANU as compared to the total number of more than 50 films in which he was required to act. However, this book will possibly have at least a second edition, additionally containing the description and documentation of the main results of my researching at least the films of Ilarion CIOBANU entitled “Apoi s-a născut «Legenda»” (Then there arose the “Legend”) of 1969, “Baltagul” (The Hatchet) of 1969, “Războiul domnițelor” (The War of Princesses) of 1969, “Doi bărbați pentru o moarte” (Two Men for One Death) of 1969, “Mihai Viteazul” (Michael the Brave or The Last Crusade) of 1971, “Facerea lumii” (The Making of the World) of 1971, “Frații” (The Brothers) of 1971, “Asediul” (The Assault) of 1971, “Pădurea pierdută” (The Lost Forest) of 1971, “Cu mâinile curate” (With Clean Hands) of 1972, “Departare de Tipperary” (It’s a long way to Tipperary) of 1973, “Nemuritorii” (The Immortals) of 1974, “Capcana” (The Ambush) of 1974, “Cantemir” of 1975, “Mușchetarul român” (The Romanian Musketeer) of 1975, “Pe aici nu se trece” (No Trespassing) of 1975, “Orașul văzut de sus” (The City Seen from Above) of 1975, “Toate pânzele sus” (All the Sails Up!) of 1977, “Profetul, aurul și ardelenii” (The Prophet, the Gold, and the Transylvanians) of 1978, “Pentru Patrie” (For the Fatherland) of 1978, “Trepte pe cer” (Steps in

the Sky) of 1977, “Din nou împreună” (Together Again) of 1978, “Gustul și culoarea fericirii” (The Taste and Color of Happiness) of 1978, “Mihail, câine de circ” (Michael, Circus Dog) of 1979, “Rug și flacăra” (Stake and Flame) of 1980, “Omul care ne trebuie” (The Human We Need) of 1979, “Artista, dolarii și ardelenii” (The Actress, the Dollars, and the Transylvanians) of 1980, “Zapciul Iancu JIANU” (The Tax Collector Iancu JIANU) of 1981, “Pruncul, petrolul și ardelenii” (The Baby, the Oil, and the Transylvanians) of 1981, “O lume fără cer” (A World with No Sky) of 1981, “Râdeți ca-n viață” (Laugh like in the Life) of 1983, “Acasă” (At Home) of 1984, “Fapt divers” (A Piece of Daily News) of 1985, “Bătălia din umbră” (The Battle in the Shade) of 1986, “Umbrele soarelui” (The Shadows of the Sun) of 1988, “Cetatea ascunsă” (The Hidden Fortress) of 1987, “O vară cu Mara” (A Summer with Mara) of 1989, “Misiunea” (The Mission) of 1989, “Șobolanii roșii” (The Red Rats) of 1991, “Crucea de piatră” (The Stone Cross) of 1994, “Terente, regele bălților” (Terente, the King of the Marshes) of 1995, “Ochii care nu se văd” (The Eyes which Do Not See Each Other) of 1996, and “Bored” of 2004, of which research however severally and collectively have already contributed to the development of my conceptions described and documented in this book.

1. Introduction

In my conception, through its population surveillance system, the romanian national secret political organization has been searching for not only natural persons who from its point of view threaten or can threaten the security of the romanian “nation” and national state, and whom it regularly qualifies as unutilizable, inconvenient, or dangerous, but also for individuals who can provide special services to the romanian “nation” and national state, whom it regularly qualifies as utilizable, and whose envisaged, hoped, and expected services regularly do not occur without its secret intervention, with the spontaneous functioning of society, and which services consist of creating and promoting romanian “national” values enhancing the well-being of the romanian “nation”, strengthening and developing the romanian “national” consciousness or “romanian pride” in the interior, and increasing the economic and military power of the romanian national state and the romanian “national glory” in the exterior.

In its national secret political activity of searching for utilizable individuals, once in or before 1959, the romanian national secret political organization detected Ilarion CIOBANU and found him as a universal “genius” [70, minute 42] who could be suitable for, could be integrated with, and could play an important, special and unique role in its film national secret political propaganda, particularly carrying out its “great plan” [81, minute 15] of reviving with artistic films the “glorious” events of the history of Romania, with his genial intellect, specifically romanian facial expression, his profound native romanian nature, his surname “CIOBANU” — expressing, formulating, and programing the traditional and basic romanian occupation of shepherding, decisive for the appearance, existence, endurance, and expansion of the romanian people in the Carpathian Mountains constituting around 28 % of the territory of the present romanian national state, [79] through the mental-association creating string: [Ciobanu → ciobanul (romanian) = the shepherd], — as well as with his robust and tall physique, and possibly with his other traits as well.

The national and personal secret political act of the romanian national secret political organization of having detected and qualified Ilarion CIOBANU as an utilizable genial individual manifests itself in the open statement of the film critic Adina DARIAN [Read approximately: ʌ'dina dʌri'ʌn.] that the film director “Manole MARCUS [Read approximately: mʌ'nole 'mʌrkʊs.] discovered and launched this great film actor who is Ilarion CIOBANU in the documentary short film “Într-o dimineață” [Read approximately: in'tro dimi'neʌtsə. In the english language: In a morning.] of 1959”, [83] and the open statement of the film director Sergiu NICOLAESCU [Read approximately: 'serdʒiʊ nikolʌ'jeskʊ.] — he himself having been a means of the romanian film national secret political propaganda — that: “Ilarion was recruited by me from the rugby ground and made an actor”. [80] These apparently contradicting statements can mean that the romanian national secret political organization utilized both Manole MARCUS and Sergiu NICOLAESCU for fronts in relation to Ilarion CIOBANU’s recruitment in the machinery of its film national secret political propaganda.

Ilarion CIOBANU said in 1972: “The profession which i would have indeed loved would have been that of seafarer. Apart from that, all the professions are equal to me.” [90] However, in 1958 he “was persuaded by a friend to sit for an entrance examination to the Institute of Theatrical and Cinematographic Art. [In the romanian language: Institutul de Artă Teatrală și Cinematografică, abbreviated IATC.] And he found entrance into it.” [82] Presumably in 1959, he received from Manole MARCUS a role in the short film entitled “Într-o dimineață” (In a morning). Then in 1960, the film director Vladimir POPESCU-DOREANU [Read approximately: vladi'mir po'peskʊ do'reʌnʊ.] contacted him in a restaurant, found him fit for a role in the film entitled “Setea” [Read approximately: 'seteʌ. In the english language: The Thirst.] of 1961, and took him to his home. The following day, the screenwriter Titus POPOVICI [Read approximately: 'titʊs 'popovitʃ.] had the “revelation” [82] of discovering the

film-acting “genius” [70, minute 42] of Ilarion CIOBANU, and instantly cast him in a leading role. And his “success was instantaneous.” [82] It is characteristic that Ilarion CIOBANU was made a successful actor by being diverted from his desired seafarership by a “friend” persuading him of pursuing acting studies, then by Manole MARCUS requiring him to act in a short film directed by him, then by Vladimir POPESCU-DOREANU taking him to his home and the studio, and then by Titus POPOVICI requiring him to act a leading role in a feature film written by him, [82] all of them as presumed metaphoric “angels” of the “god” of the romanians “coming to” [Gen. 20:3] Ilarion CIOBANU not “in a dream by night”, [Gen. 20:3] like in the torah, but in a more modern manner, in his real life by day. All what Ilarion CIOBANU had to do was to follow the guidance offered by others. This particular aspect of the case of Ilarion CIOBANU has the value of illustrating how the romanian national secret political organization particularly, and the ethnical and the national secret political organizations generally are capable of creating an ethnical or a national star simply by interesting and missioning a few suitable persons with doing it.

Presumably in order to stimulate his acting performance, to substantiate the assertion of his personal secret political status of “genius” [70, minute 42], to make his employment and position dependent on his acting performance, rather than on his institutionally recognized qualifications documented with a diploma, and so to encapsulate him in the film acting required by the romanian national secret political organization, Ilarion CIOBANU was not allowed to graduate from the Institute of Theatrical and Cinematographic Art in Bucharest by his “having to choose between doing [the film entitled] ‘Setea’ [(The Thirst) of 1961] and pursuing the IATC.” [85] And indeed: Ilarion CIOBANU, unlike his pre-acting years, in which he “followed the long caravan of crafts: shop boy, dock-worker, hoed peasant, tractor-driver, miner, digger, joiner, truck-driver, seafarer, fisher, and others till 1958”, [84] after that he became, or rather he was made “the single romanian actor who dedicated himself totally to cinematography.” [84] From this point of view, his case was not singular: neither the american actresses of national stardom Marilyn Monroe, Sharon Tate, Brittany Murphy, and Angelina Jolie were not required — and presumably not allowed as well, along with many other american film national stars — to graduate from a university of dramatic art.

Also the circumstances of becoming a national star of Sergiu NICOLAESCU substantiate the presumption that his national stardom was created by the romanian national secret political organization, just as that of Ilarion CIOBANU and those of all the privileged actors who were granted the favor of playing a role in the romanian film national secret political propaganda, particularly in the little more than four decades between 1947 and 1989 in which the romanian national secret political organization adopted and promoted the soviet-type communist ideology in Romania, and Ilarion CIOBANU put forth the majority of his acting activity. Sergiu NICOLAESCU “had the great passion of film directing”. [86] If this information originates from him, then he was probably among those 95 % of persons whom Ilarion CIOBANU did not believe, because he considered that “all the professions are accidental, only the humans do not recognize this.” [90] However, Sergiu NICOLAESCU pursued his university studies not at a university of dramatic art, but graduated from the Polytechnic University in Bucharest [In the romanian language: Universitatea Politehnică București.] as a mechanical engineer in 1952. Moreover, in 1954 he rejected a position of technical director in his newly acquired profession, and preferred to be employed in cinematography, at the Alexandru SAHIA [Read approximately: sa'hiA.] Cinematographic Studio, [In the romanian language: Studioul cinematografic Alexandru SAHIA.] where he plunged into, or rather he was required to plunge into film-making at the highest level, as a concealed personal secret political education combined with practice in film-making within that studio as not only a place of work, but also a concealed personal secret political educational institute. Sergiu NICOLAESCU did this as a result of his meeting with a former university colleague of his, who had been assigned to a cinematographic enterprise. [86] Therefore, on the one part, just like at Ilar-

ion CIOBANU, also at Sergiu NICOLAESCU there can be observed the intervention of a person “coming to” [Gen. 20:3] him for an external influence, when it comes to their engaging in dramatic art as the field of their national stardom. On the other part, while Ilarion CIOBANU was initially required and allowed to pursue some university studies in dramatic art before his first performing in a feature film in 1960, Sergiu NICOLAESCU appears to have been required to perform in film-making only with university studies in mechanical engineering. Presumably, this is a kind of manifestation of the personal secret political reason why the “fame and fortune” [80, minute 11] of Sergiu NICOLAESCU would become greater.

The closeness in time of the drawing of Sergiu NICOLAESCU born in 1930 into film-making in 1954, the about-face of Titus POPOVICI born in 1930 from prose-writing to screen-writing in 1957, his cooption into the communist party in Romania in 1960, [93] the drawing of Ilarion CIOBANU born in 1931 into film-acting in 1959, as well as the closeness in time of their dates of birth, and their pursuing university studies shortly after the second world war during the rule of the communist party in Romania, all these substantiate the hypothesis that they have been directed by the romanian national secret political organization in its constituting its film propaganda machinery. This hypothesis is corroborated by Titus POPOVICI becoming with his screenwriting career a “propagandist of the socialist cinematography”, [94, p. 108] along with his political career in the Central Committee of the communist party and the Great National Assembly of the People’s Republic of Romania, and by the endurance well beyond 1989 and fruitfulness of the careers of these artificial personalities created and kept functioning by the romanian national secret political organization who were Titus POPOVICI writing around 35 scripts till the end of his life in 1994, [93] Ilarion CIOBANU acting in around 60 films till the end of his life in 2008, [1] and Sergiu NICOLAESCU directing around 43 films till the end of his life in 2013. [88] However, their creations were valuable mostly only to their creators, the no more existent communist party in Romania, and the still existent romanian national secret political organization, which however has partly or totally lost their utilizableness. Their films became of inestimable value for researchers as pieces of evidence about the existence and actions of the romanian national secret political organization primarily and particularly, and the ethnical and the national secret political organizations secondarily and generally, without them this book could not have been created and written.

It can be presumed that the films in the film-acting professional life of Ilarion CIOBANU were meant to play the same role as the Alexandru SAHIA Cinematographic Studio was meant to play in the film-making professional life of Sergiu NICOLAESCU: with his films he was required to plunge into and he plunged into film-acting at the highest level, as a concealed personal secret political education combined with practice in film-acting, carried out by connecting him with the greatest film national stars in his films as not only his places of work, but also concealed means of his personal secret political education, a kind of qualification at the place of work, so frequently resorted to in the People’s Republic of Romania in the years immediately following the second world war. However, the personal secret political education of Ilarion CIOBANU comprised not only a film-artistic, but also a political component, in accordance with the particular intention of the romanian national secret political organization relative to his particular utilization.

The main element of the national secret political propaganda relative to Ilarion CIOBANU of the romanian national secret political organization can be presumed to have been the specifically romanian facial expression of Ilarion CIOBANU, as his main trait for which he was qualified as utilizable, and as a particular element of the romanian ethnical identity, the propagandizing of which was meant to be eternal, and therefore it functions at present as well in the implementation of the guideline of promoting the romanian ethnical and national identity of the national secret policy of the romanian national secret political organization.

In maximizing the efficiency of propagandizing with feature films the specifically romanian facial

expression of Ilarion CIOBANU particularly, and his national secret politically relevant traits generally, the romanian national secret political organization was interested in casting him in leading roles specially created for and inspired from him [82] — as Titus POPOVICI himself revealed and acknowledged it — and in maximizing his proficiency in film acting. In this way, in his films he was regularly required to act leading characters, as well as with them he was onscreen-connected with the greatest film national stars, he was made to “frequent the distinguished medium” [27, minute 43] of and a member of the socialist film-artistic elite of Romania. As such, his connection with film national stars could have the purpose of not only his film-artistic education, but also creating and strengthening his consciousness of socialist film-artistic elite, reflecting the socialist political elite of the communist party in Romania, in the service of which propaganda they were with the secret and open “political and propagandistic content” [94] they were required to act in their respective films.

Additionally, Ilarion CIOBANU was still connected in his films with other fledgling actors of a similar age, who were drawn into a film career regularly shortly after Ilarion CIOBANU, namely within the Ilarion CIOBANU “project” [73, minute 24], were in most cases meant to become similar film national stars with Ilarion CIOBANU, were unawarded at least till december 1989, and were relatively frequently connected with him, presumably at least with the purposes of assisting him in a manner, and somewhat fading away him, of making his case appeared not quite unique, but one of several others in case of male actors. I term this kind of actors “parallel actors”, because their film careers parallel that of Ilarion CIOBANU. In my conception, the “parallel actors” were also under the concocting control of the romanian national secret political organization. Further, Ilarion CIOBANU’s connection with woman film national stars, as well as parallel and one-time actresses can be presumed to have been the implementation of the relationship and marriage guideline of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization, having the purpose of obtaining “moonchildren” [78] from Ilarion CIOBANU, of at least preventing “his family from dying out.” [10, minute 5]

It appears that Ilarion CIOBANU did not have a “fortune” in relation to and in keeping with his “fame”. [80, minute 11] In this respect, at times he ran out of money during consuming in a restaurant in Bucharest; [82] he was recognized and surprised riding on the cheap on the train by a passenger in 1963, when he was already a widely-known made actor, and he then proved to be a “master” in that before the respective passenger, [84] a dexterity which he must have acquired mostly before his acting career; as well as “he was in a very bad way of money, retired with a small income, and had no money put away, although earned pretty well from films”. [92] This refers to that although the romanian national secret political organization had found him utilizable through his physical traits, but it had doubts as regards his spiritual utilizableness, or information about his spiritual unutilizableness, namely although he looked specifically romanian, but his level of romanian national and communist ideological consciousness was considered unsatisfactory by the romanian national secret political organization. This presumption is corroborated by his former dream of becoming a seafarer, [85] his having been required to act several seafarer and world-roamer characters throughout his film career, his regular refusal of granting interviews, his prohibiting his son from continuing to recite verses, fearing that he could be taken to recite verses for Ceaușescu, [91] his never being a member of the communist party, his habit of reviling it at revelries, [92] as well as his steady and consequent non-involvement in politics, neither before, nor after the mock revolution of 1989, politics having been the field in which the romanian national secret political organization could be, wanted, and expected to be served in the greatest measure.

By contrast, the relatively greater “fame” of Sergiu NICOLAESCU resulted in his relatively greater “fortune”, [80, minute 11] he owning in 2008: 2 building grounds, one in Bucharest and the other on the coast of the Black Sea, the latter bought in 1990, therefore probably with money earned during the

communism; 2 flats in Bucharest, one of them bought in 1973, and 1 seaside villa, bought in 1990; and 9 bank accounts, of which the greatest had 103,000 euros, and was opened in 1980. [87] This refers to that, unlike Ilarion CIOBANU, the romanian national secret political organization had found Sergiu NICOLAESCU utilizable also spiritually: and indeed, he served not only as the de facto executive chief of the film propaganda of the Romanian Communist Party — the main means of the romanian national secret political organization during the communism in Romania — but also he directly served the successor parties of the Romanian Communist Party, namely chronologically the National Salvation Front, the National Salvation Democratic Front, the Party of Social-Democracy in Romania, and the Social-Democratic Party, [In the romanian language: Frontul Salvării Naționale, Frontul Democrat al Salvării Naționale, Partidul Social-Democrației din România, Partidul Social-Democrat.] [88] which all remained the main political means of the romanian national secret political organization after the communist epoch of Romania. Namely, Sergiu NICOLAESCU was a loyal servant, and presumably also a member of the romanian national secret political organization.

Ilarion CIOBANU must have been the first among the non-members of the romanian national secret political organization — if he was not a member of its — who experienced and cognized his privilege of having become and been maintained an film national star, the continuous personal secret political need for his film acting, his relative professional freedom in the field of film acting, and last but not least his being an film product of the political system governing Romania. He must have had this latter kind of political concept, as unlike my person, who had already completed his 30th year of life on the transition of Romania from communism to democracy on 22 december 1989 and had a theoretical background of university chemistry and private philosophical studies, Ilarion CIOBANU was only around 16 years of age on the transition of Romania from monarchy to communism around 1947, and had no scientific and philosophical theoretical background, so that probably there develop in his mind no kind of concept about the romanian national secret political organization, at least till december 1989, when he also had the historical opportunity to experience the transition of Romania from communism to democracy with a more developed theoretical consciousness of his kind. This particular and rare, if not unique, condition, national secret political status, and consciousness of Ilarion CIOBANU manifested itself in his “rough relations with directors, with whom he had many conflicts”, [92] as well as his several escapades, which had the value of being tests of his that consciousness, and remaining unpunished they strengthened him in his consciousness of being a “spoilt and terrible child” of the communist regime in Romania. In this way, he at times consumed alcohol to getting drunk, in 1972 or 1973 he afforded not to present himself at filming in favor of drinking, to grill Sergiu NICOLAESCU, as well as to undress and climb a desk at the reception of the hotel “Aro” in Brassó, [Read approximately: 'brɔʃfo:. In the romanian language: Braşov.] in 1980 he beat the receptionists of a hotel, [82] and he acted in real life terrorizing tourists with a requisite machine gun. [89] And despite all these escapades, his film career, national stardom, personality, and even person remained unaffected. This condition of Ilarion CIOBANU could be termed “personal secret political immunity” ensured from the occult background by the romanian national secret political organization.

Although Ilarion CIOBANU had three wives in his entire life, he was unmarried for a considerable number of years. First he married at the age of around 20 years, namely in or around 1951, but that marriage lasted a short period of time. Then, he married another woman twice till 1965, when broke with her as well for good. Therefore, between 1951 and 1965 there were a number of years in which he was unmarried. After his divorce of 1965, he was single for around 7 years till 1972, when he married his third wife. [85] This kind of sexual and family life of Ilarion CIOBANU refers to that in his private life he had some difficulties in relation to women and living together with them. Also, during shootings “he did not particularly have dealings with women”, unlike the other actors and staff who “were all petticoat-chasers, and boasted of their conquests.” [92] This sexual behavior of Ilarion CIOBANU appears

to have profoundly dissatisfied and disappointed the romanian national secret political organization, which would have liked Ilarion CIOBANU to marry more women, to be always married, and procreate children, at least one with each of them, in conformity with the relationship and marriage guideline of its personal secret policy relative to Ilarion CIOBANU, which it implemented with its films as well.

The romanian national secret political organization utilized its films for means of connecting Ilarion CIOBANU with as many actresses as possible. It is characteristic that in the case of Ilarion CIOBANU, as a person qualified as utilizable, the purpose of the relationship and marriage guideline of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization was not so much his control — like in the cases of persons qualified as unutilizable, inconvenient, or dangerous — but rather the obtainment of his “moonchildren”. [78] The romanian national secret political organization was interested in obtaining as many children of Ilarion CIOBANU as possible, because it hoped that those also would turn out to be utilizable by it for the benefit of the romanian “nation” and national state, just as Ilarion CIOBANU did, this having been the easiest way of obtaining new utilizable individuals. After all, Ilarion CIOBANU would procreate only a single child, a son, named Ioachim CIOBANU, born during his marriage with the third woman — whom he had not chosen from the personal secret political wife candidates presented to him with his films onscreen, otherwise just like his first two wives — and only in 1978, [85] namely after around 6 years of living in marriage with her.

The first wife of Ilarion CIOBANU emigrated to France shortly after their divorce, presumably on the apparent basis of that she was a teacher of the french language. [85] This act substantiates the hypothesis that his superficial difficulties with women, family life, and procreation reflected his deeper difficulties of integration with the romanian national society and state, and the romanian and the french national secret political organizations having been close allies on both ethnical and national political bases, that emigration was a manifestation of the conjecture of the romanian national secret political organization relative to the disloyalty of Ilarion CIOBANU to it, and the related interest of the french national secret political organization in “marking” [11, minute 71] or “adopting” [50, minute 31] Ilarion CIOBANU and integrating him with France, as well as evidence of the collaboration between those national secret political organizations relative to Ilarion CIOBANU.

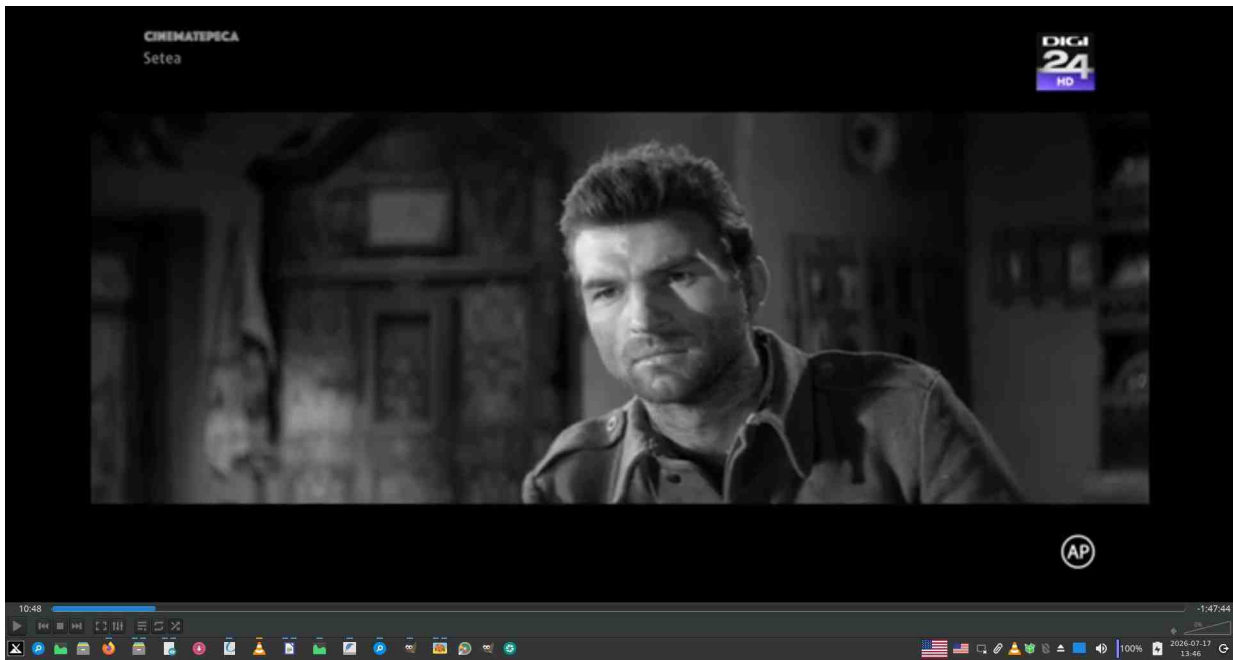
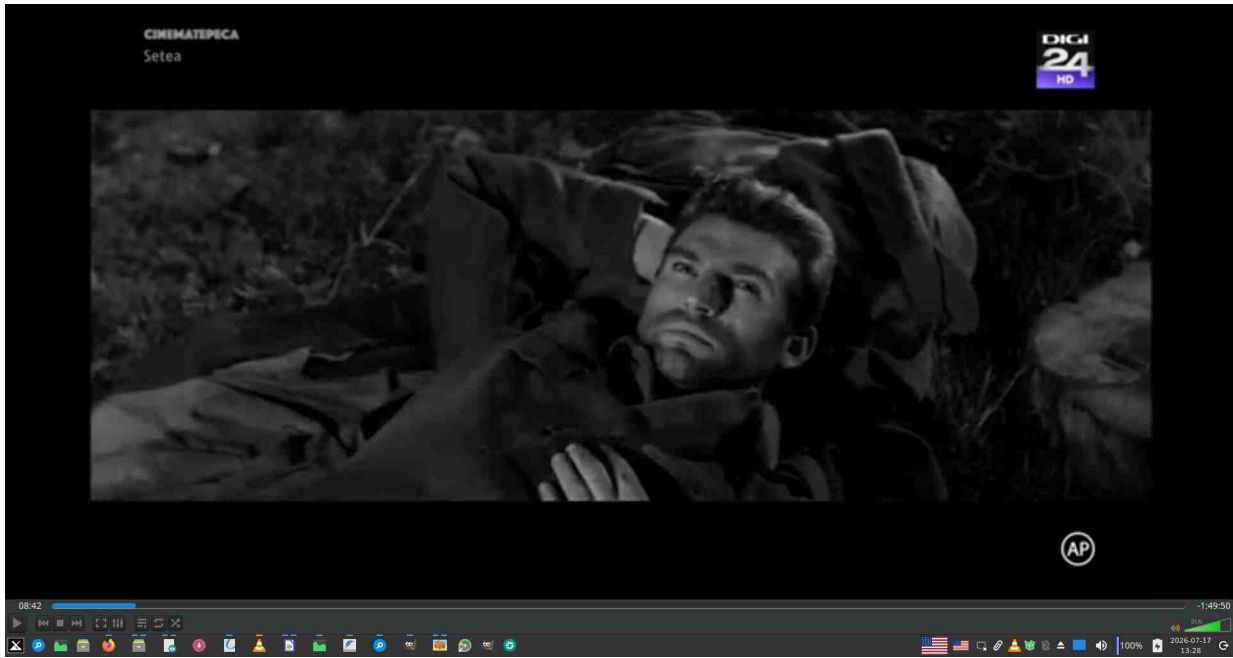
2. The films of Ilarion CIOBANU as means of the romanian national secret political propaganda

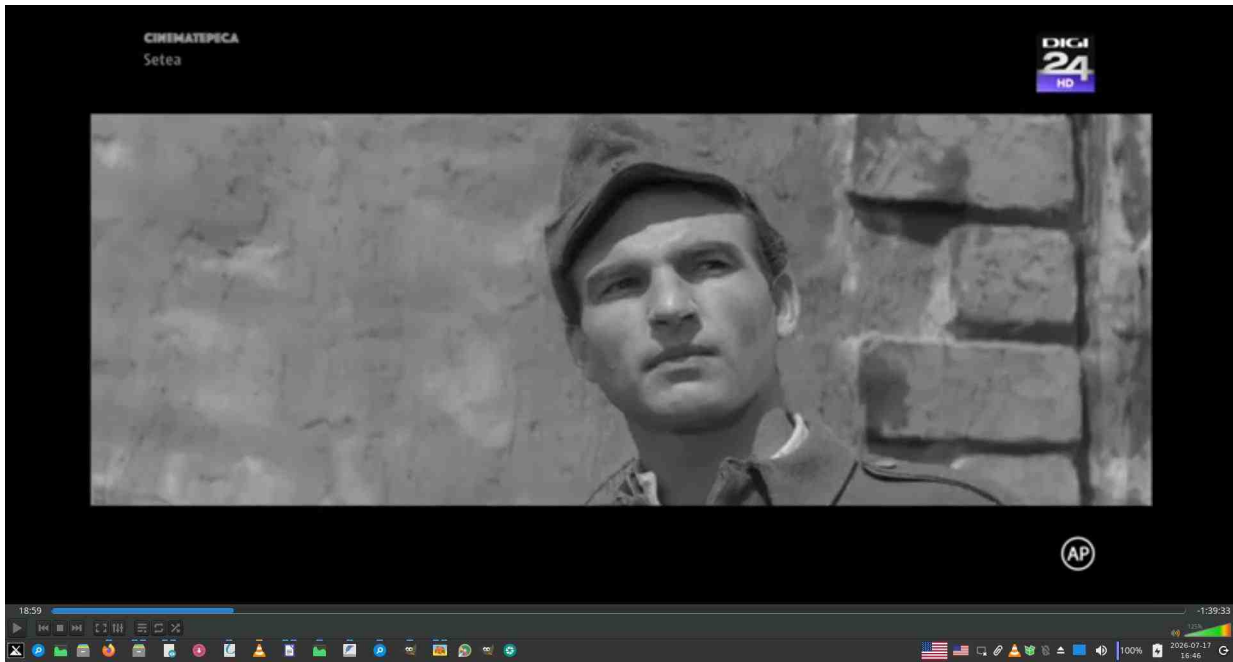
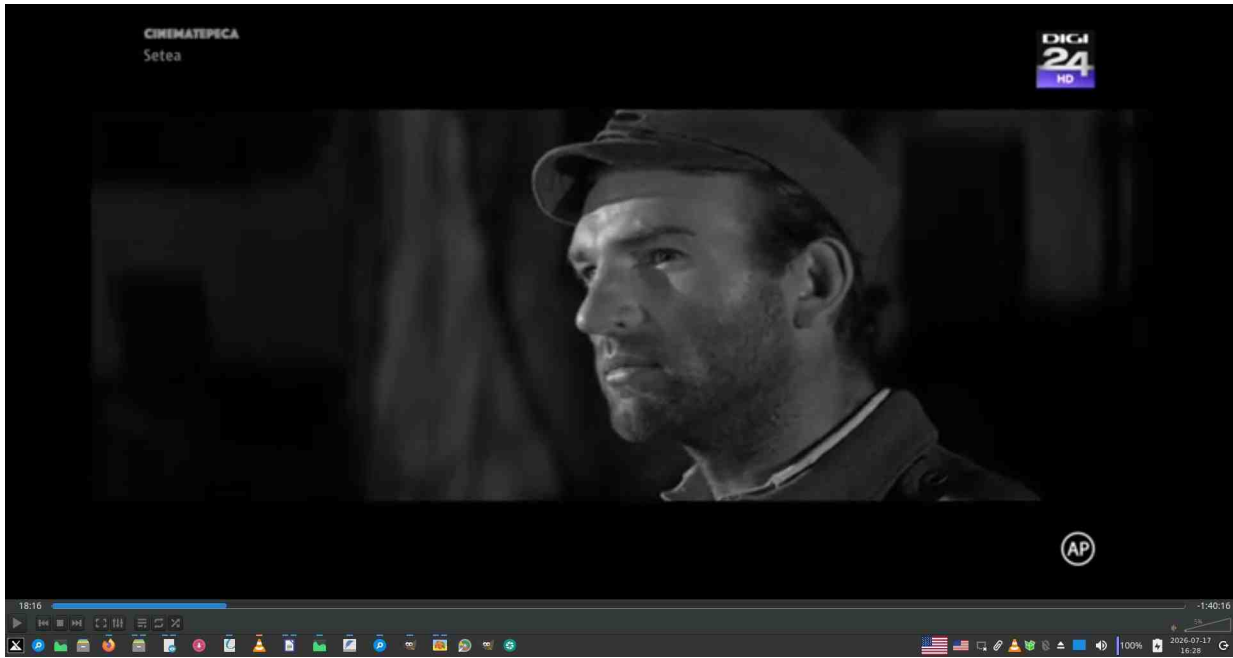
2.1. The film entitled “Setea” (The Thirst) of 1961

Besides its being presumed and presented by me to have been a means of the film national secret political propaganda and the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization generally, the 1st feature film in order of shooting of Ilarion CIOBANU, [1] entitled “Setea” [Read approximately: 'setea. In the english language: The Thirst.] of 1961 had also been found to have been a “political and propagandistic” means of the communist party in Romania, the Romanian Workers’ Party particularly. [94, p. 111]

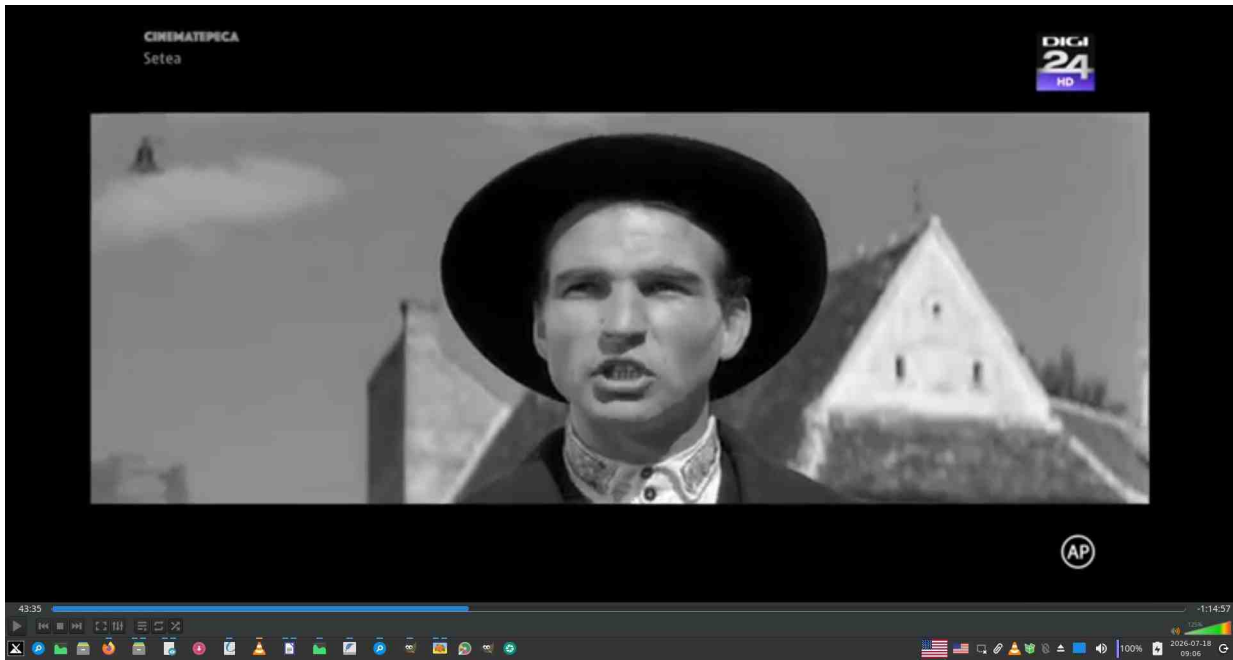
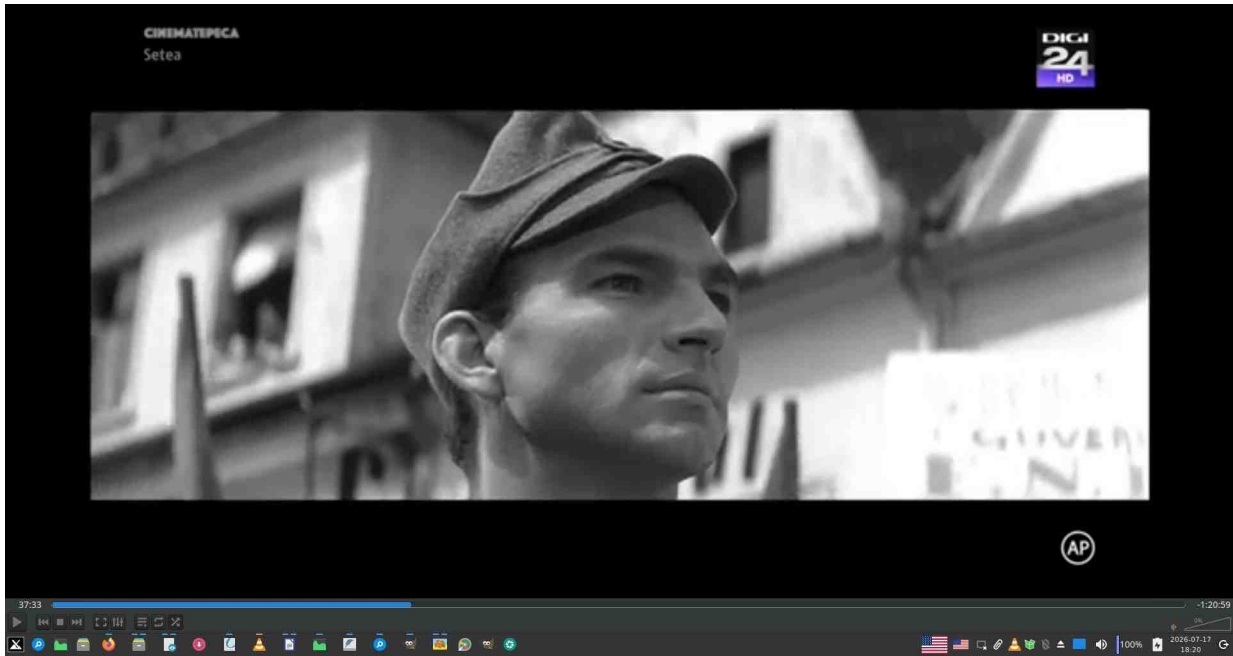
In carrying out the national secret political propaganda relative to Ilarion CIOBANU of the romanian national secret political organization, the film-makers incorporated into the film entitled “Setea” (The Thirst) of 1961 numerous full-screen clips of the face of Ilarion CIOBANU as the main element of that propaganda: [2, minutes 8, 9, 11, 19, 19, 36, 36, 38, 44, 49, 92 and 101]















By having required Ilarion CIOBANU as “Mitru MOTȚ” [Read approximately: 'mitrø mots.] to dress in romanian peasant costume [2, minute 94]



and dance to romanian folk music, [2, minutes 94 and 95]



the film has promoted with Ilarion CIOBANU those elements of the romanian national culture and civilization as well.

The character surname “MOȚ” — meaning an ethnically romanian human living in or coming from the Occidental Carpathians — of Ilarion CIOBANU can be presumed to have been a formulation and programing of the conception of the romanian national secret political organization according to which the facial expression of Ilarion CIOBANU mainly occurs among the ethnically romanian humans living

in or coming from the Occidental Carpathians as part of the territory of the present romanian national state.

By having required Sandu STICLARU [Read approximately: 'səndʊ stik'larʊ.] as “Petre” [Read approximately: 'petre.] to say: “You Mitru, you have more mind than the pope,” [2, minute 47] and Ilarion CIOBANU as “Mitru MOȚ” to say: “You do not know yet how much mind i have,” [2, minute 73] the film has promoted the presumed quality and personal secret political status of “genius” [70, minute 42] of Ilarion CIOBANU, and stimulated him to turn it to the benefit of the romanian “nation” and national state.

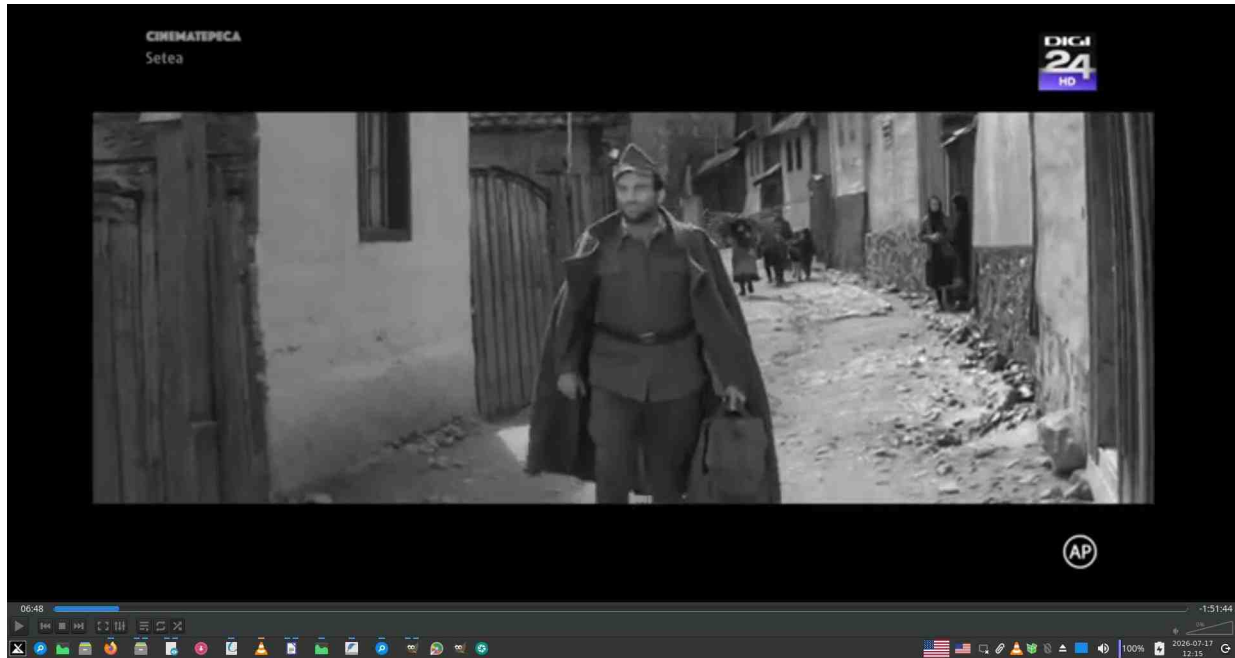
Ilarion CIOBANU was never a member of the communist party, and had the habit of reviling it at revelries. [92] For this reason, that he as “Mitru MOȚ” was required to say: “For the time being, i am a party member only with the soul,” [2, minute 49] can be presumed to have been a formulation and programming of the purpose and the implementation of the guideline of communist indoctrination of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization, what was an indispensable precondition of his political utilization in the communist epoch of Romania. Ilarion CIOBANU revealed the programming value of his role by saying: “I have learned or not learned from my roles.” [90] As regards his having been “a party member with the soul” it appears that he did not learn from his character “Mitru MOȚ”.

By having required Ilarion CIOBANU as “Mitru MOȚ” to ride a white horse, as a symbol of the romanian national secret political organization, [2, minute 105]

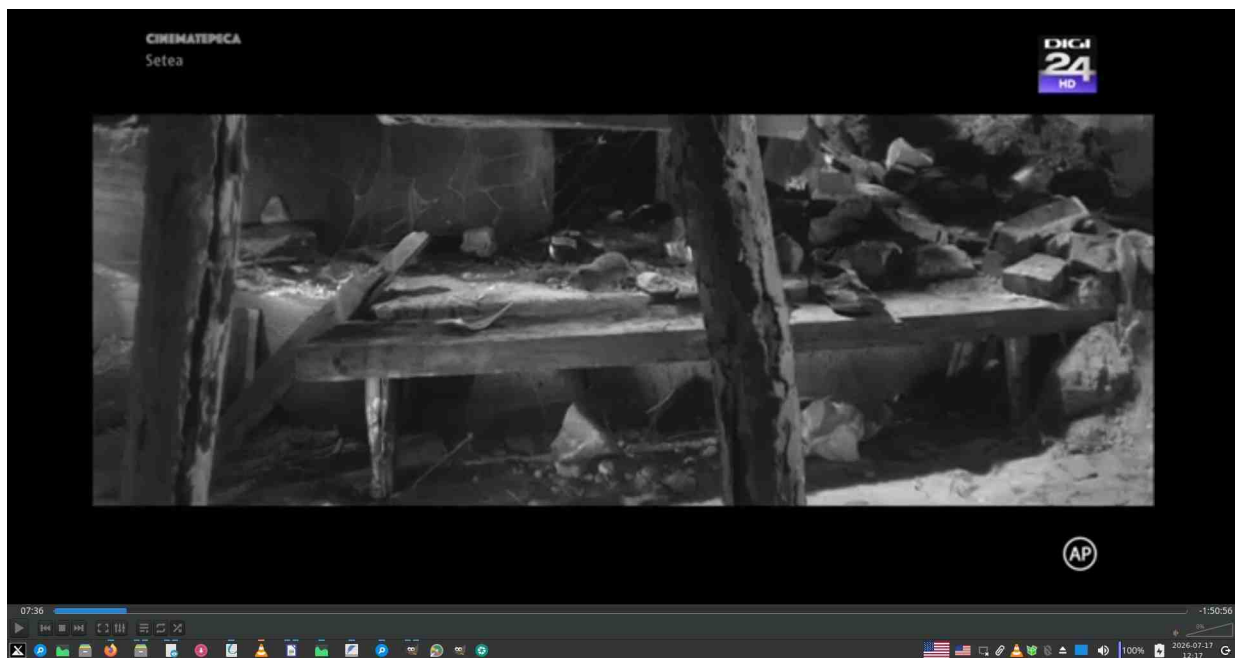


the film has revealed that Ilarion CIOBANU had been selected to “ride” the romanian national secret political organization, namely to utilize its resources and power, not only in the field of film acting as an film national star, but also in the field of politics as a political national star generally, and the leader of the romanian communist party and state particularly.

That the character “Mitru MOȚ” of Ilarion CIOBANU was concocted to be a soldier of the romanian army, [2, minute 7]



returning from the front at the end of the second world war, can be construed as metaphorically representing the life of Ilarion CIOBANU before 1960, with a “long caravan of crafts” [84] lived in poverty, to have been a “war”, while his returning home in peace as representing and foreshadowing the “peace” of the “brilliant career” [95, minute 139] in film acting just beginning with this film and running with abundance offered to him by the romanian national secret political organization. That he as “Mitru MOȚ” was required to say: “I will no longer be a servant!” [2, minute 19] then his making himself the mayor of the village, and his being appointed president of the “Land-Giving Committee”, [2, minute 54] can be presumed to have been a formulation and programing of the purpose of the romanian national secret political organization to also utilize Ilarion CIOBANU in the service of the romanian national state. By his having been related with a rat, [2, minute 8]



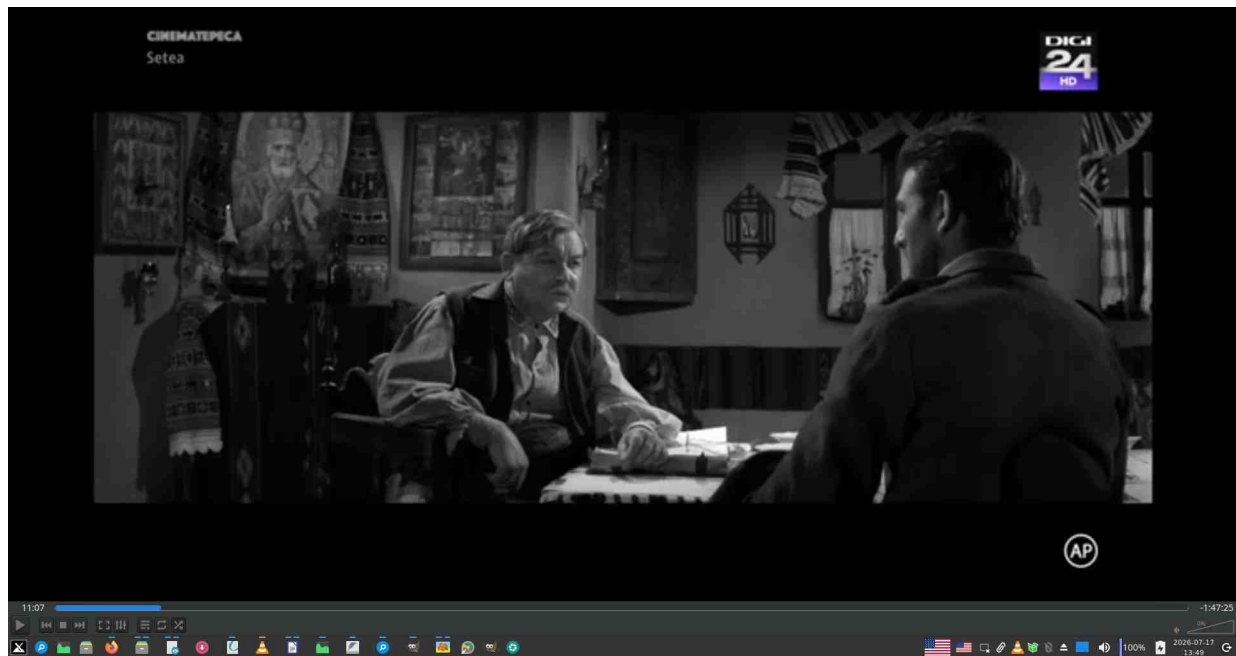
the film formulated and programed to him the alternative of his current film acting and proposed state service: being a “rat”, which was the metaphoric name with which there had been called in the port of Constanța [Read approximately: kon'stantsΛ.] those “roaming on the quays in seeking work”. [82]

In a fair scene, Ilarion CIOBANU as “Mitru MOȚ” is told by Sandu STICLARU as his former fellow-soldier “Petre” that he has gotten a pig from someone helping those returning from the front, and he will sell it, because he is poor. [2, minute 23]



After around 12 years, in his rare interview of september 1972, Ilarion CIOBANU confessed that around 1946, when there were troublous times and drought, together with two other “rats” he had stolen a pig from the courtyard of a customhouse officer, in order to sell it or eat it. [90] The above scene can be construed as a moral exculpation of Ilarion CIOBANU by the romanian national secret political organization, and it refers to that he was under its personal secret political surveillance already at the age of around 15 years, and probably earlier as well, having been a target person resulted from the romanian national secret political child surveillance system.

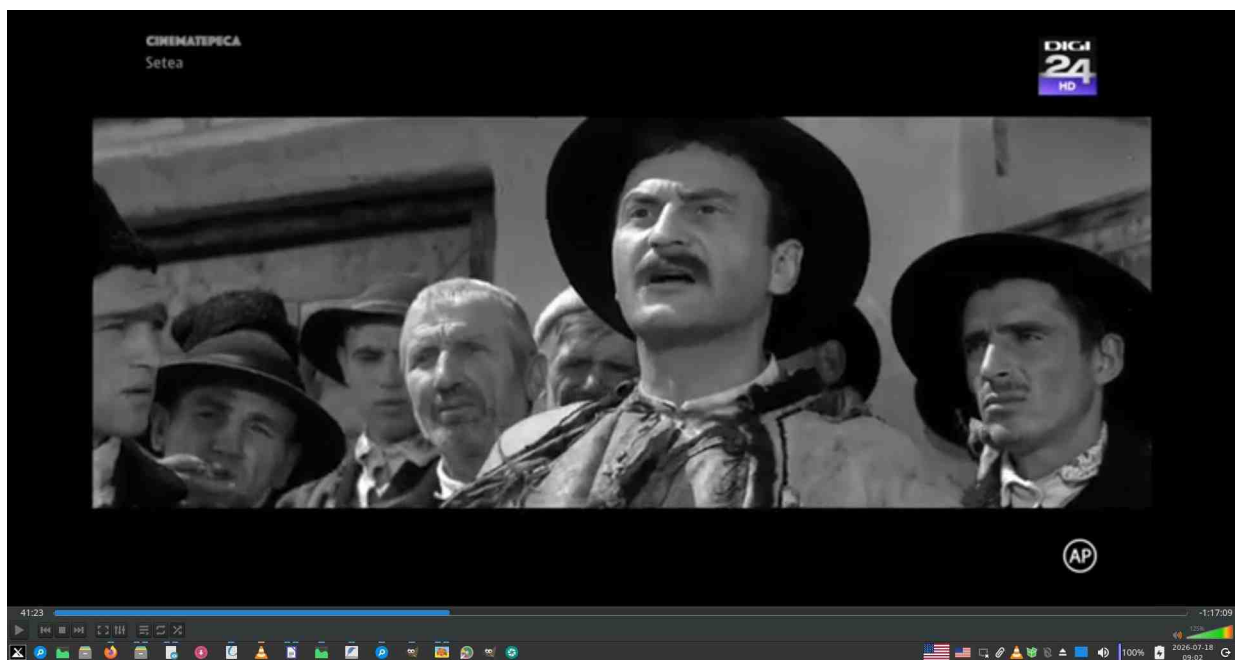
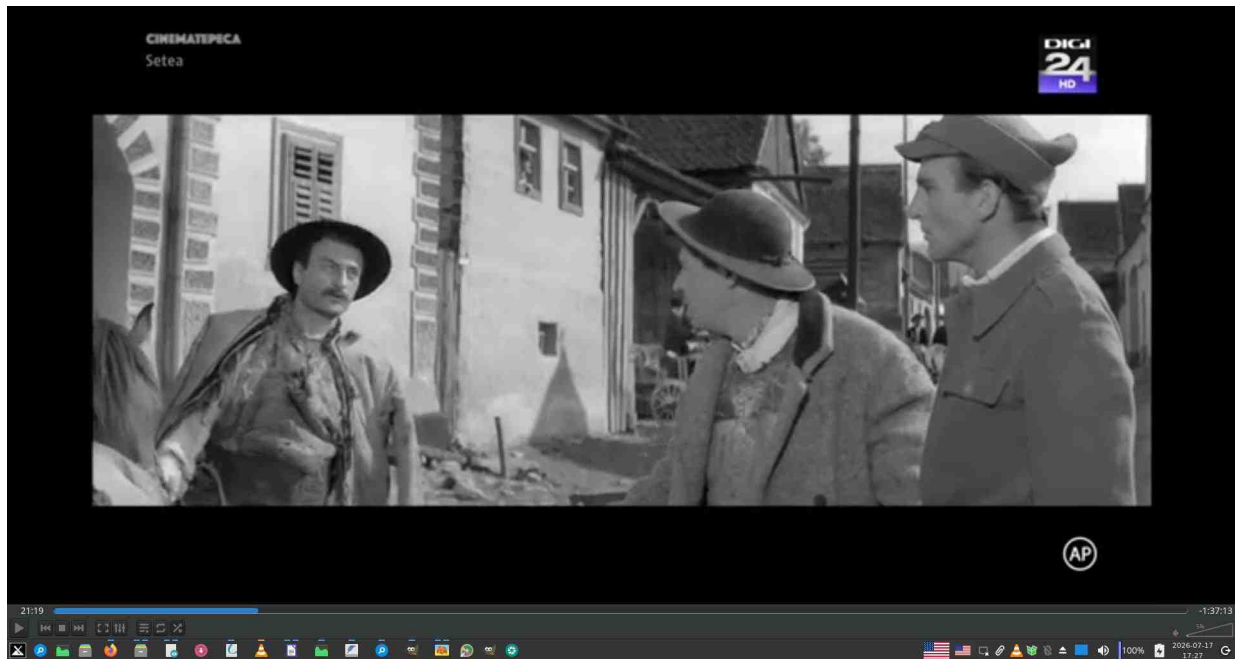
The film entitled “Setea” (The Thirst) of 1961 was the first feature film of the film career of Ilarion CIOBANU. With his having been required to act the leading character “Mitru MOȚ”, he was made a new member of the socialist film-artistic elite of Romania. In initiating him in that privileged community, and creating and increasing his proficiency in film acting as a guideline of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization, he as a former soldier, the mayor, or the president of the Land-Giving Committee was directly onscreen-connected with the film national stars George CALBOREANU [Read approximately: 'dʒeordʒe kalbo'reanɔ.] — graduated in acting, at his 3rd film, qualified as “Merited Artist” and “People’s Artist”, and awarded 5 times till the shooting of this film [107] — as the landowner “Gavrilă URSU”, father of his girlfriend: [Read approximately: ɣav'rilə 'ɔrsɔ.] [2, minute 12]



Ștefan CIUBOTĂRAȘU [Read approximately: ʃte'fan tʃɒbotə'rɨʃu.] — graduated in acting, at his 13th film, qualified as “Merited Artist”, and awarded 2 times till the shooting of this film [105] — as the former mayor “Sofron”, [Read approximately: sof'ron.] [2, minutes 22 and 43]



Amza PELLEA [Read approximately: 'amza 'peleΛ.] — graduated in acting, at his 4th film, a stage repertory of around 15 roles, and awarded 1 time till the shooting of this film [61] — as the peasant “Adam ADAM”, [2, minutes 22 and 42]



Colea RĂUTU [Read approximately: 'koleΛ rə'tʊtʊ.] — without institutional studies in acting, at his 6th film, and awarded 1 time till the shooting of this film [115] — as the delegate of the communist party “ARDELEAN”, [Read approximately: ʌrde'leΛn.] [2, minutes 49 49 and 55]





Mihai MEREUȚĂ [Read approximately: mi'haj mere'ɔtsə.] — graduated in acting, at his 5th film, and awarded 1 time till the shooting of this film [99] — as the peasant Avram IANCU: [Read approximately: av'ram 'jankɔ.] [2, minutes 93 and 99]



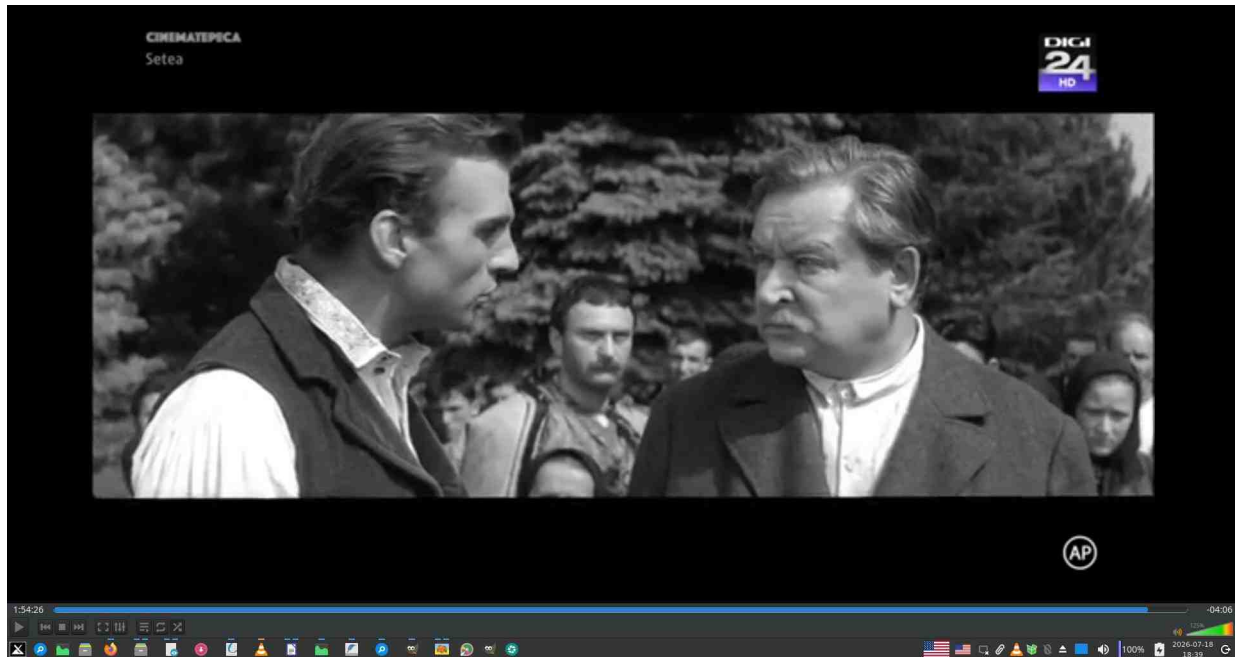


and offscreen with Ernest MAFTEI [Read approximately: 'ernest maf'tej.] — graduated in acting, at his 6th film, and awarded 1 time till the shooting of this film [98] — as a peasant, [2, minutes 78 and 82]





It is characteristic that the film asserted the concoction of the national secret political superiority of the fledgling actor Ilarion CIOBANU, cultivated the consciousness of his national secret political superiority, by having required him as “Mitru MOTȚ” to rebuke both the more experienced and awarded “Merited Artist” and “People’s Artist” George CALBOREANU as “Gavrilă URSU”, [2, minute 115]



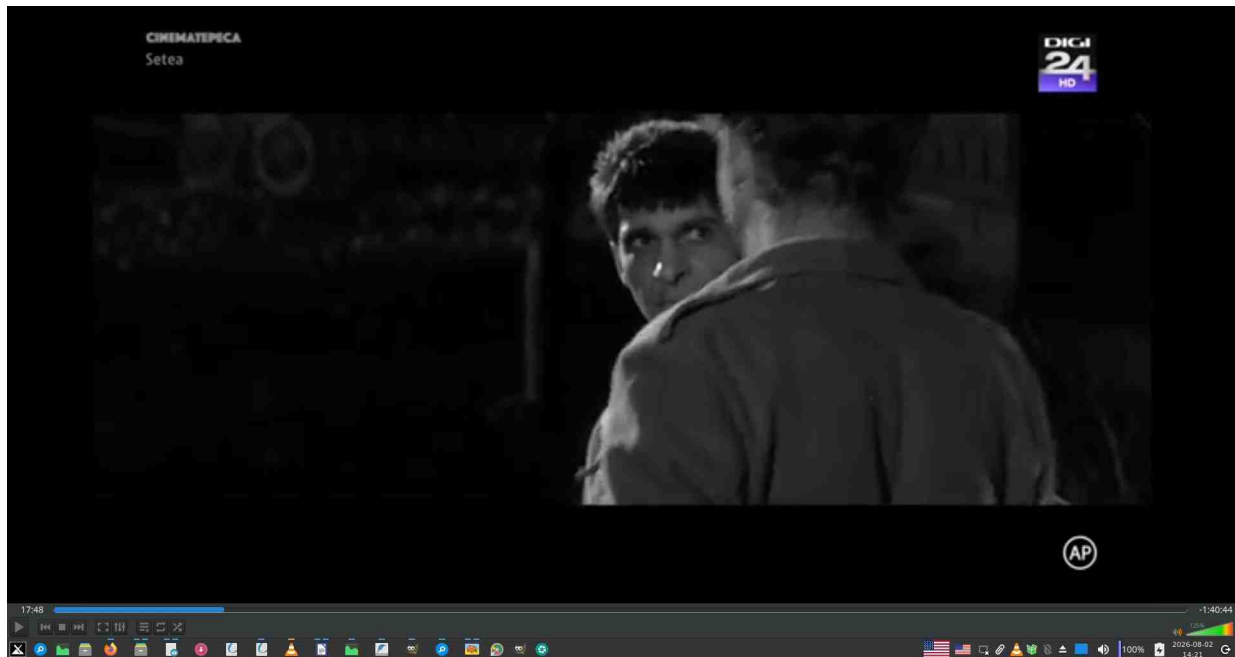
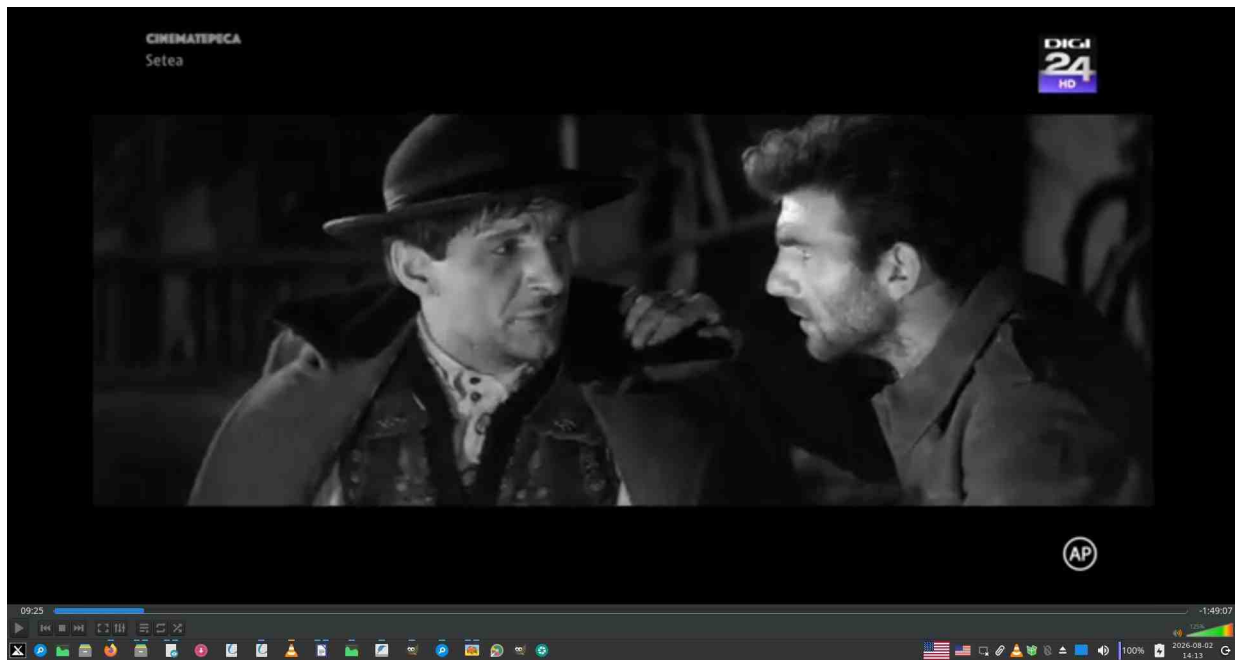
and the more experienced and awarded Amza PELLEA as “Adam ADAM”, [2, minute 92]



as well as to humiliate the more experienced and awarded “Merited Artist” Ștefan CIUBOTĂRAȘU as “Sofron”: [2, minute 46]

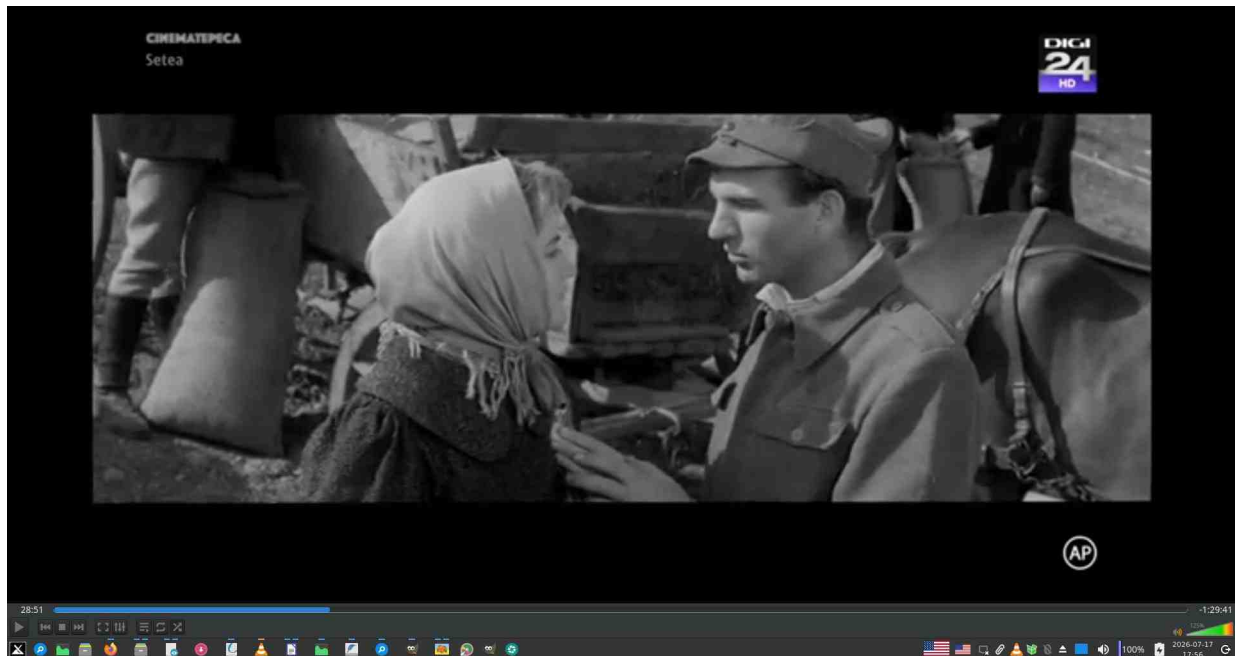


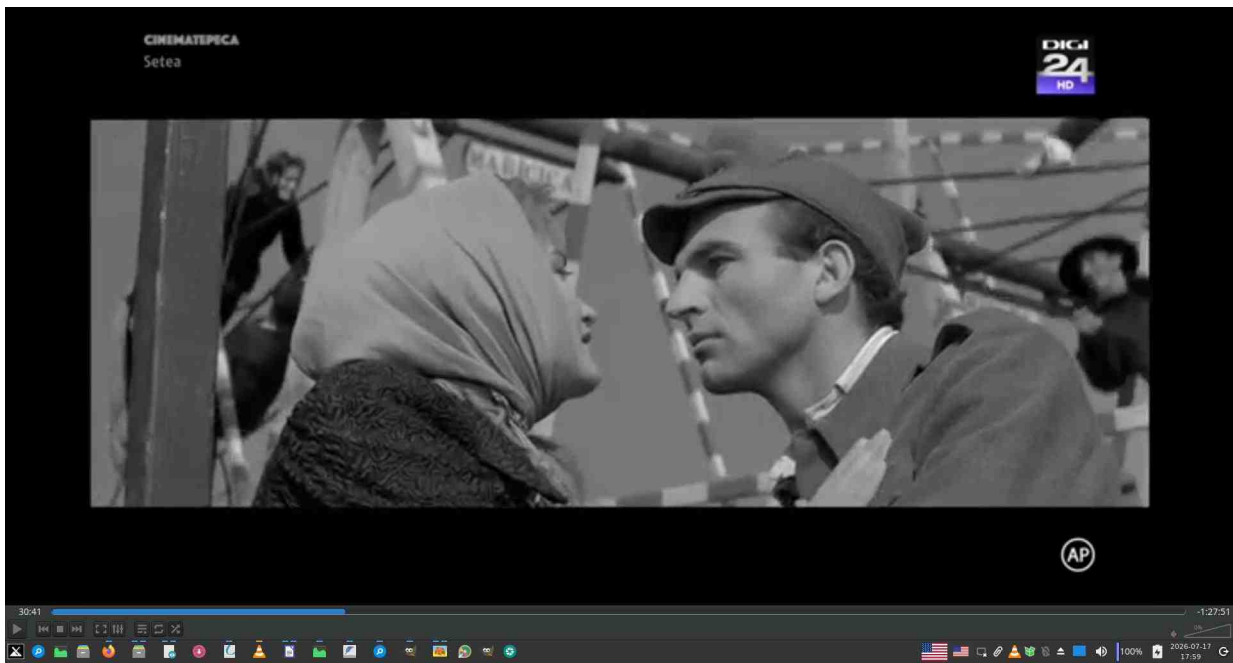
Ilarion CIOBANU was still directly onscreen-connected with his parallel actor Alexandru Virgil PLATON [Read approximately: vir'dzil plɒ'ton.] — without institutional studies in acting, drawn into film acting with this film, namely with a film of and at the same time as Ilarion CIOBANU [133] — as “Ezechil”, the son of George CALBOREANU as “Gavrilă URSU”: [2, minutes 10, 18, 19 and 65]

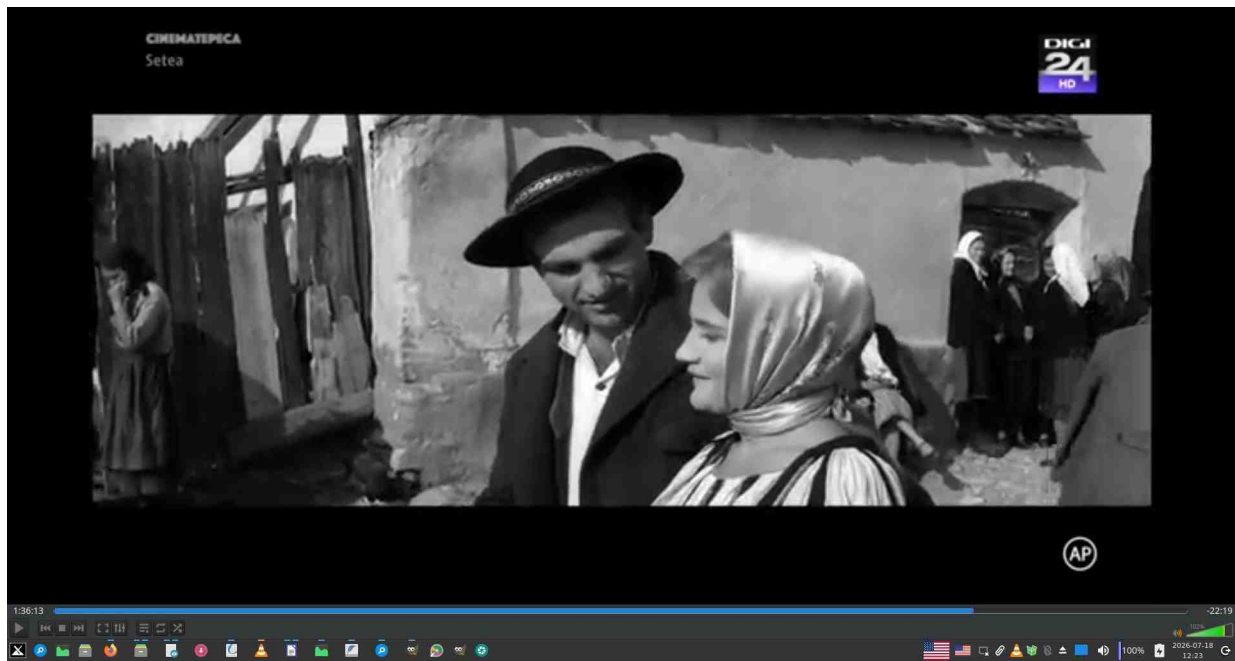




In the implementation of the relationship and marriage guideline of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization at the time of shooting this film presumably in 1960 — when he was considered and may have been “living alone as a dog” [2, minute 10] — in the hope of obtaining at least one Ilarion CIOBANU “moonchild” [78] with each of them, Ilarion CIOBANU was directly onscreen-connected with the woman film national stars Flavia BUREF [Read approximately: 'flavia bə'ref.] as “Iuliana”, [Read approximately: jəli'ana.] with conversing, touching, and hugging, [2, minutes 18, 29, 31, 66 and 97]





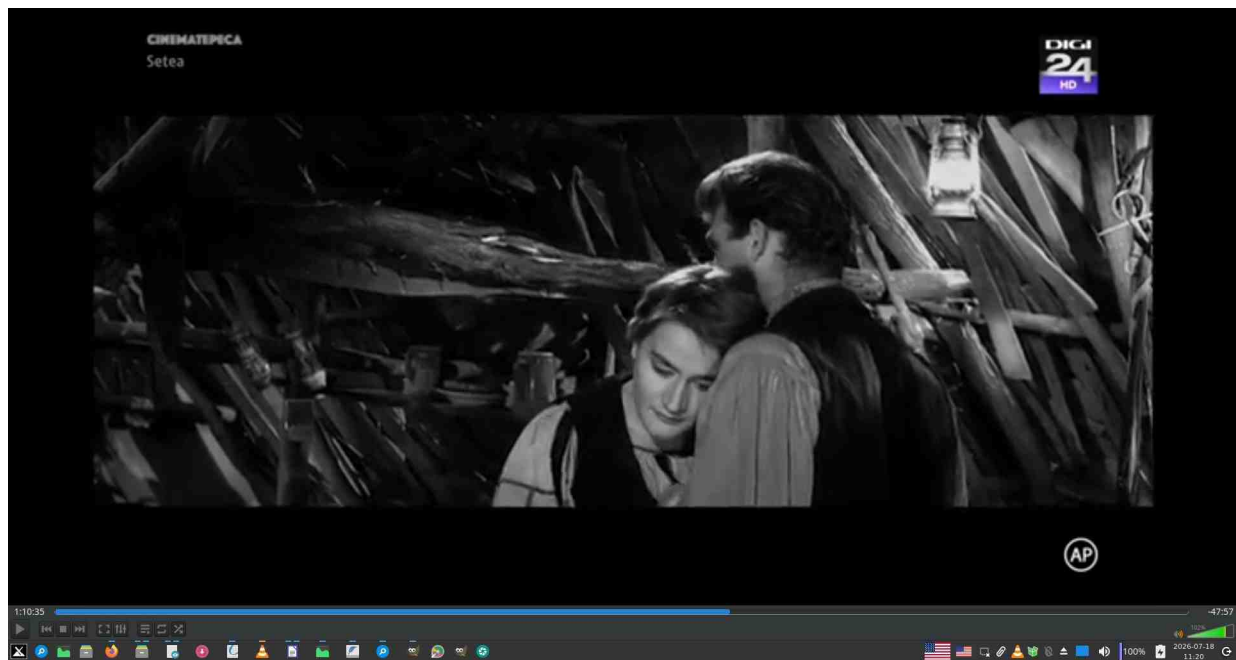


and Draga OLTEANU [Read approximately: 'dr̩aɡa ol'te̩n̩ʊ.] — at her 3rd film [116] — as “Catița”, required to accost him, with conversing: [Read approximately: 'k̩atits̩ʌ.] [2, minutes 59, 87 and 92]





Presumably, Ilarion CIOBANU did not like to kiss women, as he does not kiss Flavia BUREF: [2, minutes 71, 71 and 73]



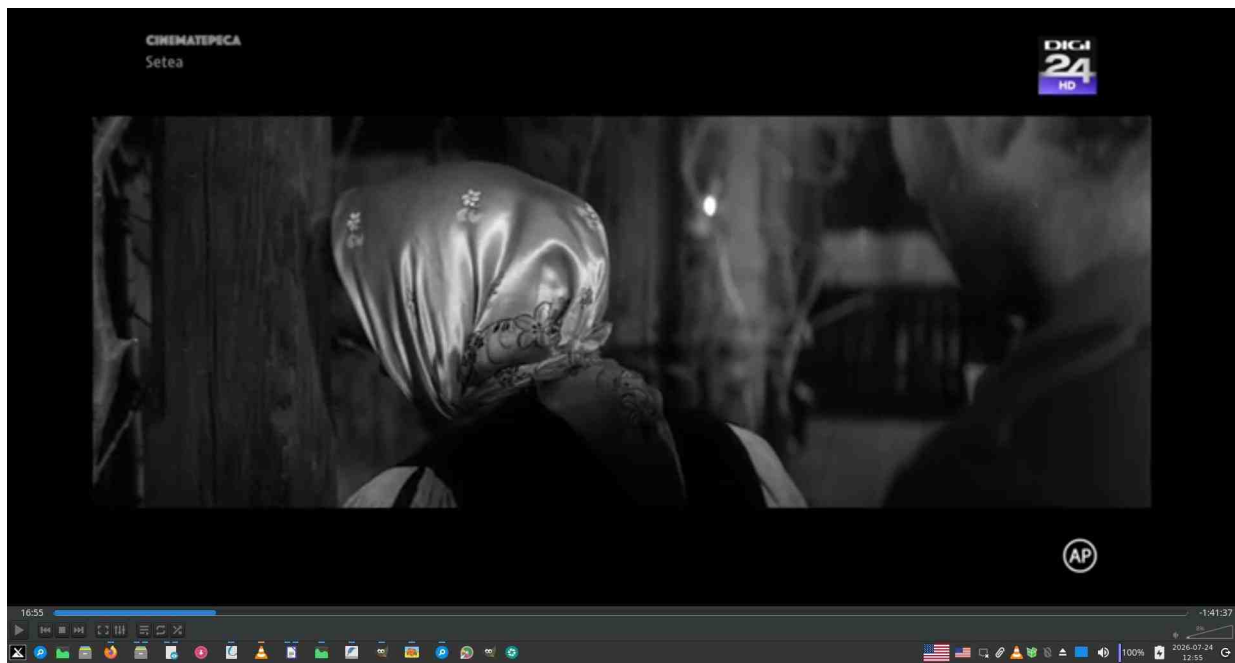


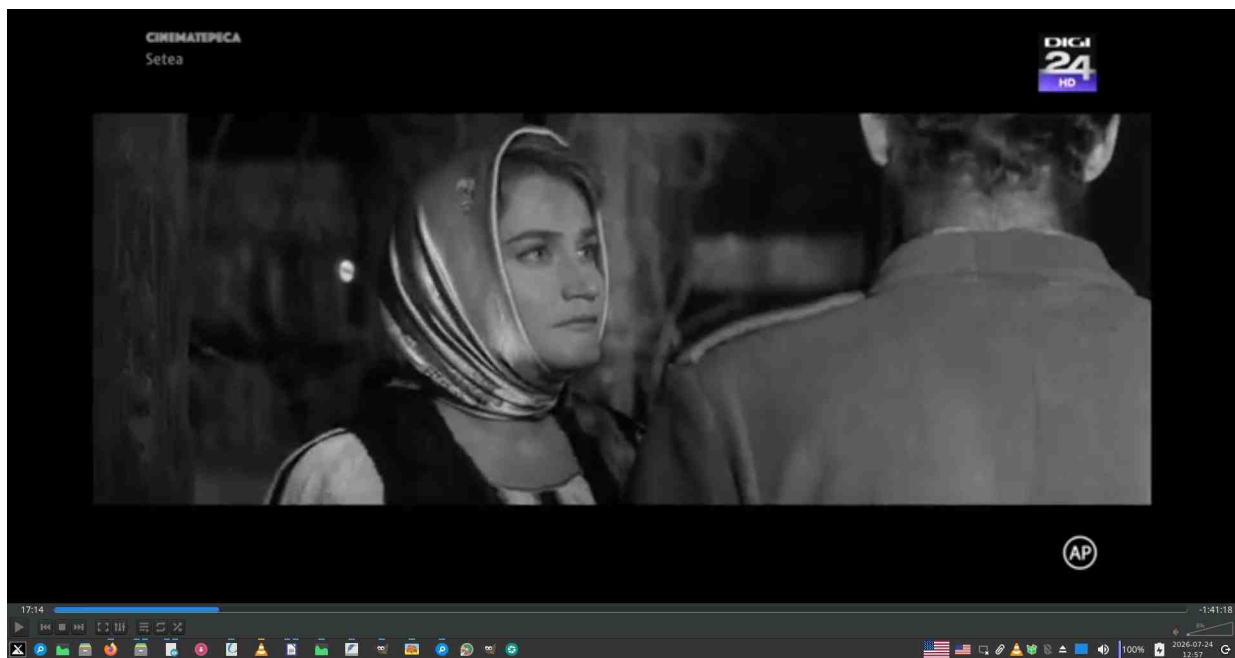
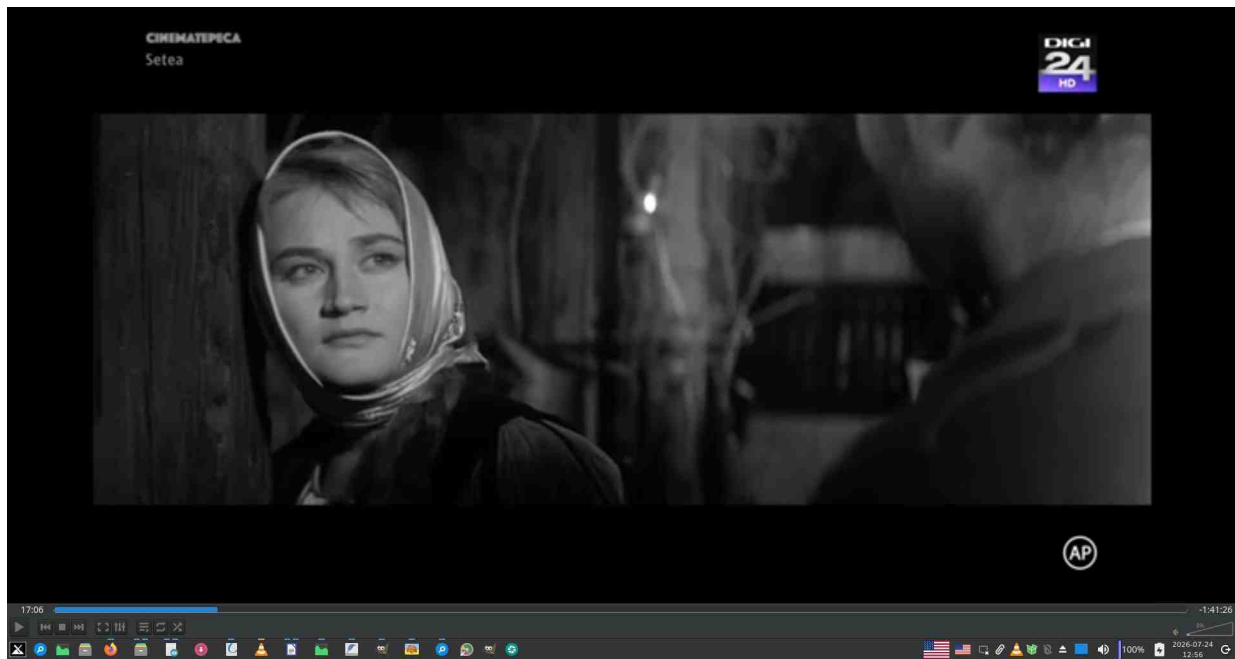
By the appearance of Amza PELLEA as “Adam ADAM” before Ilarion CIOBANU as “Mitru MOTȚ” with his wife and around 6 children, the film formulated and programed the need of the romanian national secret political organization for Ilarion CIOBANU’s “moonchildren”, [78] the personal secret political purpose of his connecting with women: [2, minute 60]



With the surname “Popovici” of the scenarist Titus POPOVICI, the film can be presumed to have expressed, formulated, and programed Ilarion CIOBANU’s sexual behavior of “pope” [56, minute 32] or “monk”, namely sexual abstinence, through the mental-association string: [Popovici → pop = pope], while with his first name “Titus”, the roman original element or “roots” [70, minute 2] of the romanian people. From this point of view, the artistic personality of Titus POPOVICI appears to have been created within and for the purposes of the Ilarion CIOBANU “project” [73, minute 24] of the romanian national secret political organization.

Presumably with the purpose of expressing, formulating, and programing the personal secret political need for Ilarion CIOBANU’s relationship and marriage with a woman, the film entitled “Setea” (The Thirst) of 1961 promoted the idea of a woman longing for a man with Flavia BUREF as “Iuliana” longing for Ilarion CIOBANU as “Mitru MOTȚ”, [2, minutes 17, 18 and 18]

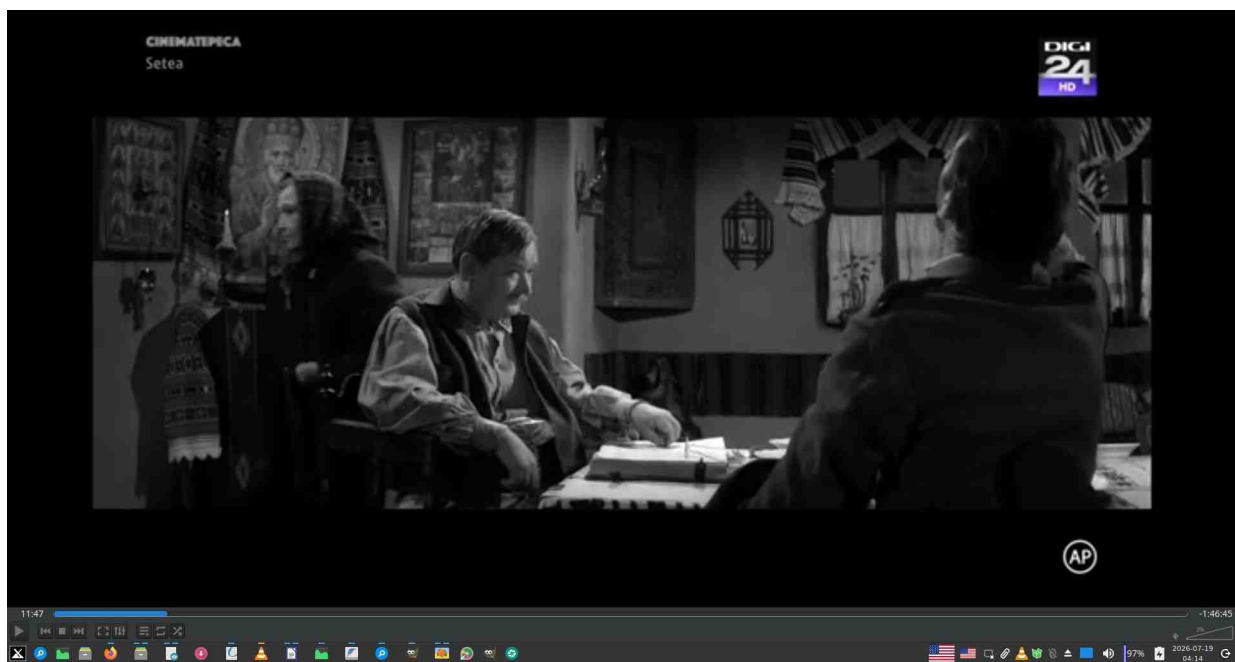
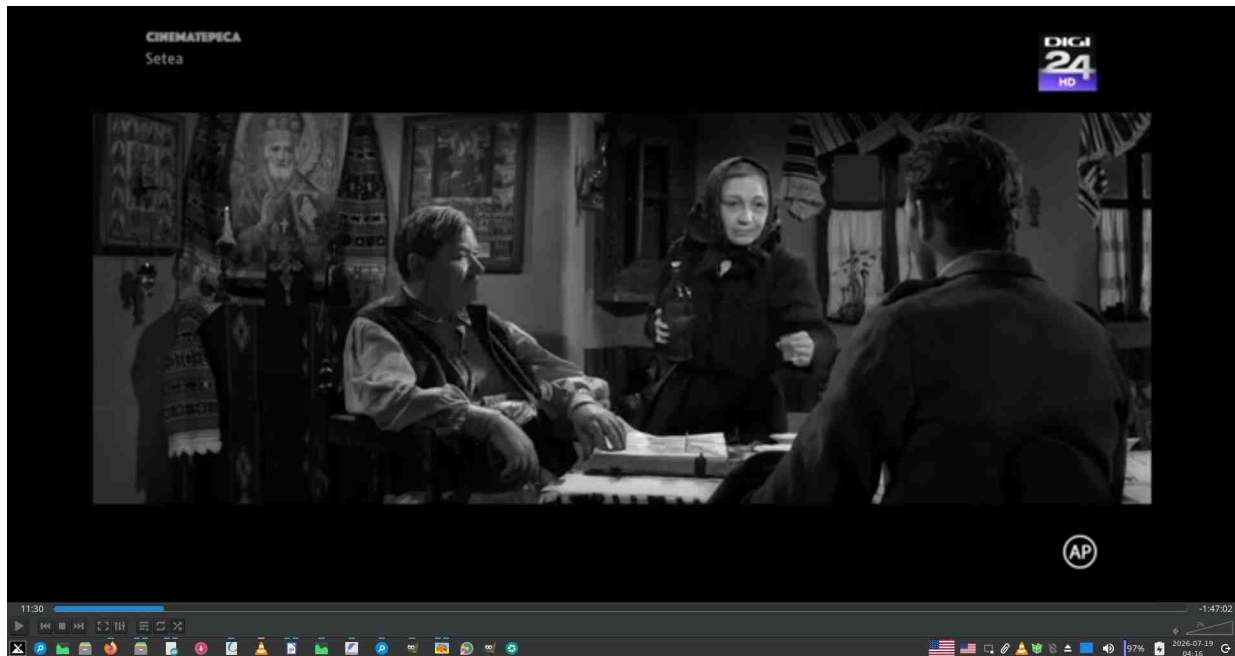




with whom she had a love affair before the second world war.

The film asserts the national secret political utilization of religion and religiosity by the romanian national secret political organization with identifying the communist party with “god” in the dialog of Sandu STICLARU as “Petre” and Mihai MEREUȚĂ as Avram IANCU: “You Avram, do you know who has given you land?” / “I know: the good god.” / “What god?! The communist party.” [2, minute 99]

As presumed guidelines of the national secret policy of the romanian national secret political organization, the film entitled “Setea” (The Thirst) of 1961 has implemented addiction to drinking, [2, minutes 12, 12 and 98]





and addiction to smoking: [2, minutes 49 and 81]

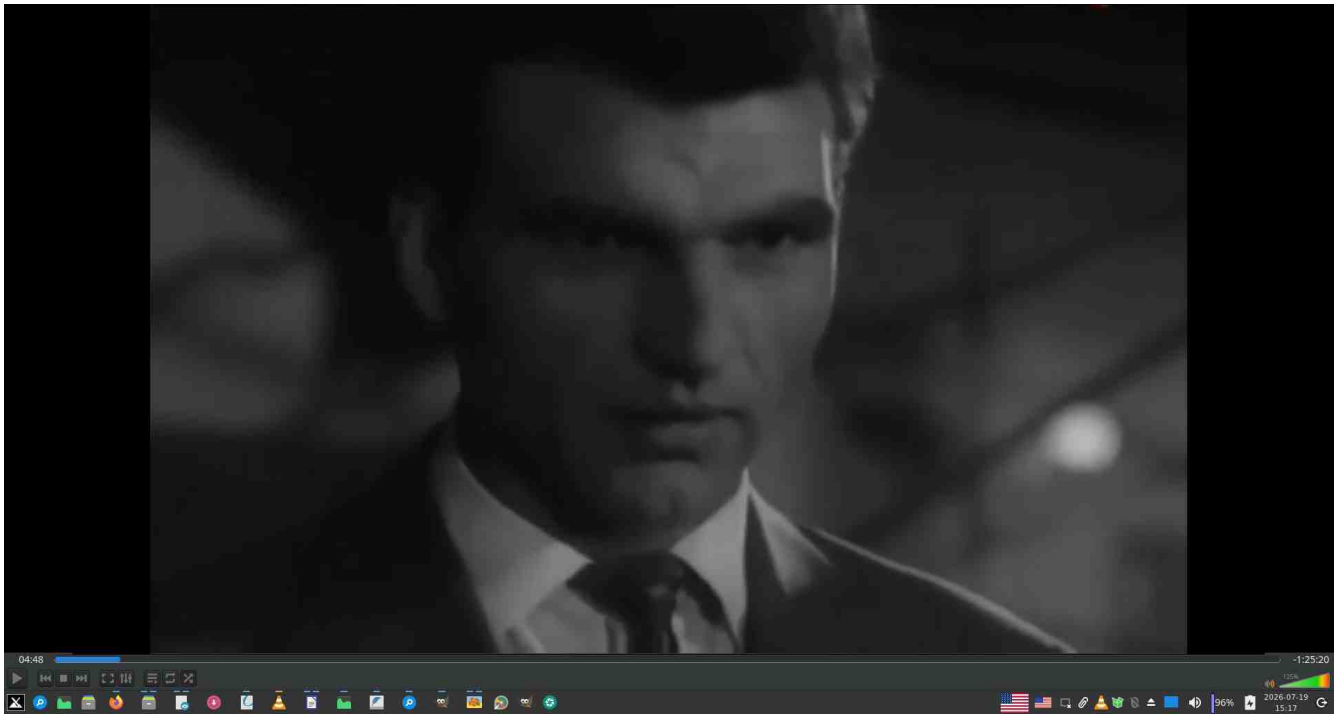




2.2. The film entitled “Om de lângă tine” (The Man beside You) of 1961

Besides its being presumed and presented by me to have been a means of the film national secret political propaganda and the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization generally, around the 2nd feature film in order of shooting of Ilarion CIOBANU, entitled “Om de lângă tine” [Read approximately: 'omøl de 'lîngə 'tine. In the english language: The Man beside You.] of 1961 had also been found to have been a “political and propagandistic” means of the communist party in Romania, the Romanian Workers’ Party particularly. [94, p. 111]

In carrying out the national secret political propaganda relative to Ilarion CIOBANU of the romanian national secret political organization, the film-makers incorporated into the film entitled “Om de lângă tine” (The Man beside You) of 1961 several full-screen clips of the face of Ilarion CIOBANU as the main element of that propaganda: [3, minutes 5, 16, 42 and 63]





By having required Sandu STICLARU — recurring from the film of Ilarion CIOBANU entitled “Setea” (The Thirst) of 1961 — as a colleague of Ilarion CIOBANU as the engineer “Dumitru POPESCU” [Read approximately: dʊ'mitrʊ po'peskʊ.] to say: “He always has the best brain,” [3, minute 73] the film has promoted the presumed quality and personal secret political status of “genius” [70, minute 42] of Ilarion CIOBANU, and stimulated him to turn it to the benefit of the romanian “nation” and national state. In this way, Sandu STICLARU appears to have been “specialized” in the personal secret political propaganda relative to Ilarion CIOBANU.

The character first name “Dumitru” of Ilarion CIOBANU as “Dumitru POPESCU” in this film is recurring in its full form from his film entitled “Setea” (The Thirst) of 1961, in which he was required to act the character named “Mitru MOȚ”, the first name “Mitru” having presumably been an abbreviation of “Dumitru”: [Dumitru → Mitru.] In this way, the first name “Dumitru” appears to have been preferred in relation to Ilarion CIOBANU in his first two films, and only in his first two films, by the romanian national secret political organization for a certain reason.

There was a journalist and politician Dumitru POPESCU, born in 1929, whose rising career in both journalism and politics would become “brilliant” [95, minute 139] by his being made a romanian national journalist star for around 9 years, then a romanian national political star for around 27 years. Unlike Ilarion CIOBANU rapidly shifting many unsatisfactory crafts, he found the highest possible professional satisfaction in journalism, particularly in 1956, when “marked” [11, minute 71] and appointed general editor of the country-wide daily paper of the youth organization of the communist party “Scântea tinerețului”, [Read approximately: skɪn'tejɫ tɪn'e'retɔlj. In the english language: The Spark of the Youth.] by not else than personally the “comrade” Nicolae CEAUȘESCU, the coming secretary-general of the party, who did it apparently without having known him — namely he must have received relevant information about him together with the instruction to appoint him from the ranks of the romanian national secret political organization itself — then in 1960, when appointed director-general of the news-agency of the People’s Republic of Romania Agerpres, and finally in 1965, when appointed general editor of the country-wide daily paper of the communist party “Scântea” (The Spark), which kind of “brilliant career” refers to his having already been “marked” and utilized by the romanian national secret political organization. Further, Dumitru POPESCU found high professional satisfaction in politics as well, particularly when appointed or formally elected to the functions of deputy minister of culture in 1962, representative to the Great National Assembly [In the romanian language: Marea Adunare Națională.] in 1965, secretary of the Central Committee of the Romanian Communist Party in 1968, and member of the Executive Political Committee, [In the romanian language: Comitetul Politic Executiv.] namely the closest possible to the secretary-general Nicolae CEAUȘESCU, in 1969, in the latter three functions being kept till the end of the regime in december 1989. [110]

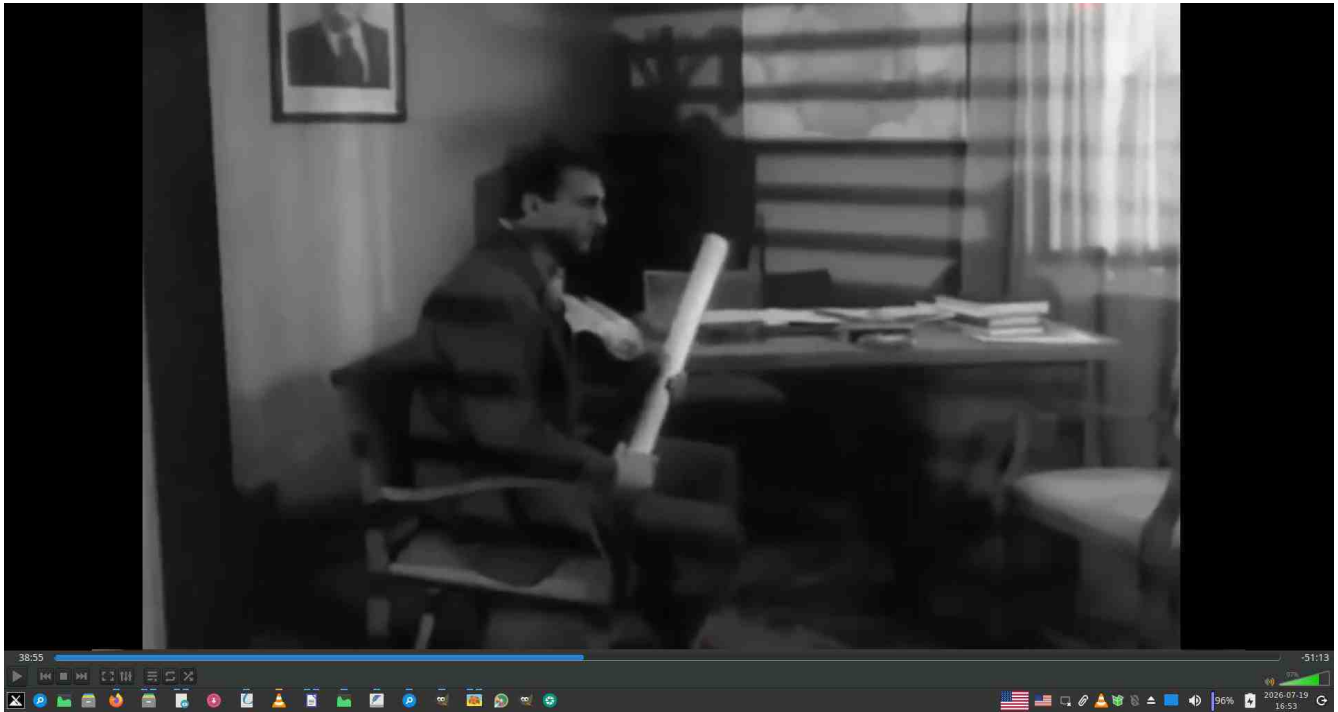
There still was a pope Dumitru POPESCU, born in the same year 1929, whose rising career in theology would become “brilliant” [95, minute 139] by his being allowed to become or made a romanian national orthodox religious star for around 38 years. Unlike Ilarion CIOBANU rapidly shifting many unsatisfactory crafts, the pope Dumitru POPESCU found high professional satisfaction in the one theology, particularly in 1962, when after years of presumed political persecutions till at least 1955, then his “marking” [11, minute 71] to the Ilarion CIOBANU “project”, [73, minute 24] he succeeded in graduating from the University Theological Institute [In the romanian language: Institutul Teologic Universitar.] in Bucharest, then in 1972, when he succeeded in obtaining the title of doctor in orthodox dogmatic theology and was elected rector of that institute, and finally in 2001, when he was elected honorary member of the Romanian Academy. [111]

And there appeared the character “Dumitru POPESCU” concocted with the film entitled “Omul de lângă tine” (The Man beside You) of 1961 for Ilarion CIOBANU, born in 1931, only around two years after the two real inspiring Dumitru POPESCUs. Around that time, the political Dumitru POPESCU

was functioning as director-general of Agerpres, [110] while the religious Dumitru POPESCU was studying theology at the University Theological Institute. [111] Namely, they were already advancing on the path towards their national political and respectively religious stardom, therefore they must have already been “marked” [11, minute 71] just like Ilarion CIOBANU had been. The political Dumitru POPESCU had been appointed general editor in 1956, [110] the religious Dumitru POPESCU must have been allowed to begin his university studies around 1958, [111] while Ilarion CIOBANU was required to act his first role in 1959, [83] so that their “marking” must have happened around the same time in the second half of the decade 1950. Thus, they all three were born around the same time, were “marked” for national stardom around the same time, and would become national stars around the same time. If Ilarion CIOBANU was the main target person — and the contents of the presumed personal secret political messages included in the films of Ilarion CIOBANU substantiate and corroborate this presumption, namely his desired political career was formulated and programed among others with the leading occupations and rising careers of his characters, and relating him with portraits of political stars, as well as his desired religious career among others with the names “Popescu” or “Popovici” of his characters or co-actors — these aspects of their lives refer to that the political and the religious Dumitru POPESCUs were both created with their national stardom within and for the purposes of the Ilarion CIOBANU “project”, [73, minute 24] for paragons to Ilarion CIOBANU and precedents relative to him in relation to the two major paths of life envisaged by the romanian national secret political organization for its utilizing Ilarion CIOBANU: political and religious leader.

The political Dumitru POPESCU was also named “Dumitru POPESCU Dumnezeu” [Read approximately: dømne'zeʊ.] meaning “Dumitru POPESCU God”. [110] That the character name of Ilarion CIOBANU as “Dumitru POPESCU” in this film was inspired from the name of the political Dumitru POPESCU, can be corroborated by that Ilarion CIOBANU was required to also act a character named “Dumnezeu” (God), namely the nickname of the political Dumitru POPESCU, in his short film entitled “Bored” of 2004. [85] As regards the primary source of inspiration, it can be presumed that it was rather the personal secret political status of “genius” [70, minute 42] generally, and “god” particularly, of Ilarion CIOBANU that inspired the nickname of the political Dumitru POPESCU, than inversely, as Ilarion CIOBANU was the main target person, and the political Dumitru POPESCU was only a reflection of Ilarion CIOBANU’s present existent or future potential desired traits, which he was required to formulate and program, just in order for the romanian national secret political organization to obtain those desired traits.

That Ilarion CIOBANU as “Dumitru POPESCU” was repeatedly related with a portrait of Vladimir Ilich Lenin, directly and indirectly, through the filming angle, [3, minutes 39, 39, 62, 62, 62, 62, 62 and 62]









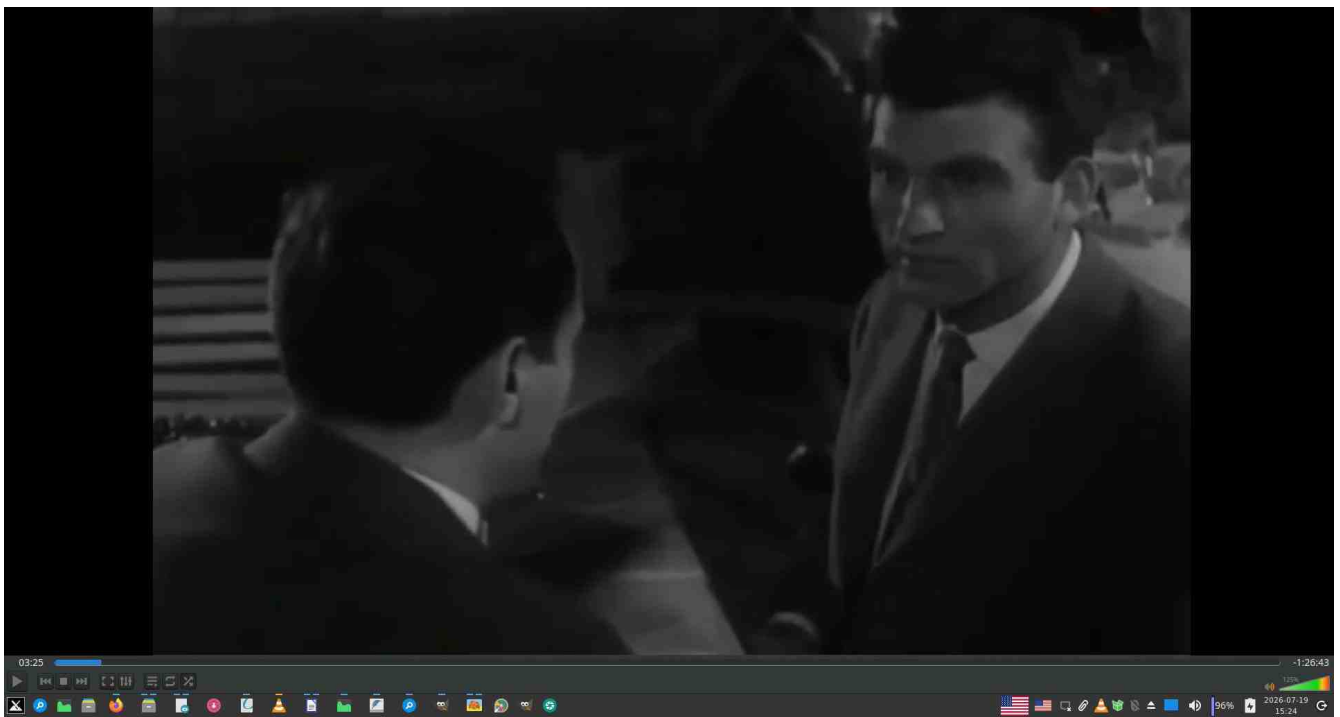
can be presumed to have been a formulation and programming of the intention of the romanian national secret political organization to further utilize Ilarion CIOBANU in the service of the romanian national state by ultimately making him a “Lenin” of the People’s Republic of Romania. This substantiates the further presumption that in 1961 — at the presumed time of shooting this film — Ilarion CIOBANU was considered by the romanian national secret political organization not only for a political career like that of Dumitru POPESCU, but also for being elected the political successor of the first secretary of the communist party Gheorghe GHEORGHIU-DEJ, [Read approximately: ghe'orghe gheor'ghiø deʒ.] which needed “a mature man who struggles, and not alone,” [3, minute 79] namely for the function renamed “secretary-general”, which would be occupied after all in 1965 by Nicolae CEAUŞESCU. This aspect of the case of Ilarion CIOBANU illustrates how the “great” soviet political leaders beginning with Lenin in 1917 and ending with Mikhail Gorbachev in 1991 particularly, and all the “great” historical and present political leaders of the national states generally, have been concocted as political national stars by the ethnical and the national secret political organizations.

Therefore, also taking into account the already known respective historical facts, it can be presumed that in the early 1960s the romanian national secret political organization needed a Lenin-type leader of the communist party in Romania and the People’s Republic of Romania, on the cult of whose personality to base its planned policy independent on and in certain respects counter the Soviet Union, in which it was motivated ultimately by its need to regain control over the part of Moldova east of the river Prut, [Read approximately: 'prøt.] annexed by the Soviet Union during the second world war. One of the candidates chosen by it was Ilarion CIOBANU. Thus, in 1961 he had the conferred capacity of becoming the most “brilliant” [95, minute 139] romanian political national star without any university graduated and without any other social merits, other than the will and the considerations relative to him of the romanian national secret political organization, and to achieve that romanian political national stardom he just needed his receptiveness, responsiveness, and assent, while there had been innumerable university graduates with more or less social merits who could not achieve much lower social positions, because they did not have the background support of their respective ethnical or national secret political organizations. Another candidate chosen by it must have been Nicolae CEAUŞESCU, who also without a university graduated, but would prove to have the receptiveness, responsiveness, and assent necessary to become the leader of the romanian communist party and state for almost a quarter of a century, a romanian “Lenin” indeed, because the romanian national secret political organization imitated its russian counterpart and the union of its soviet counterparts when replacing the portraits of Lenin in offices in Romania with the portraits of Nicolae CEAUŞESCU, and when requiring that his speeches, interviews, and other textual contents were comprised in and published as “works” of many volumes.

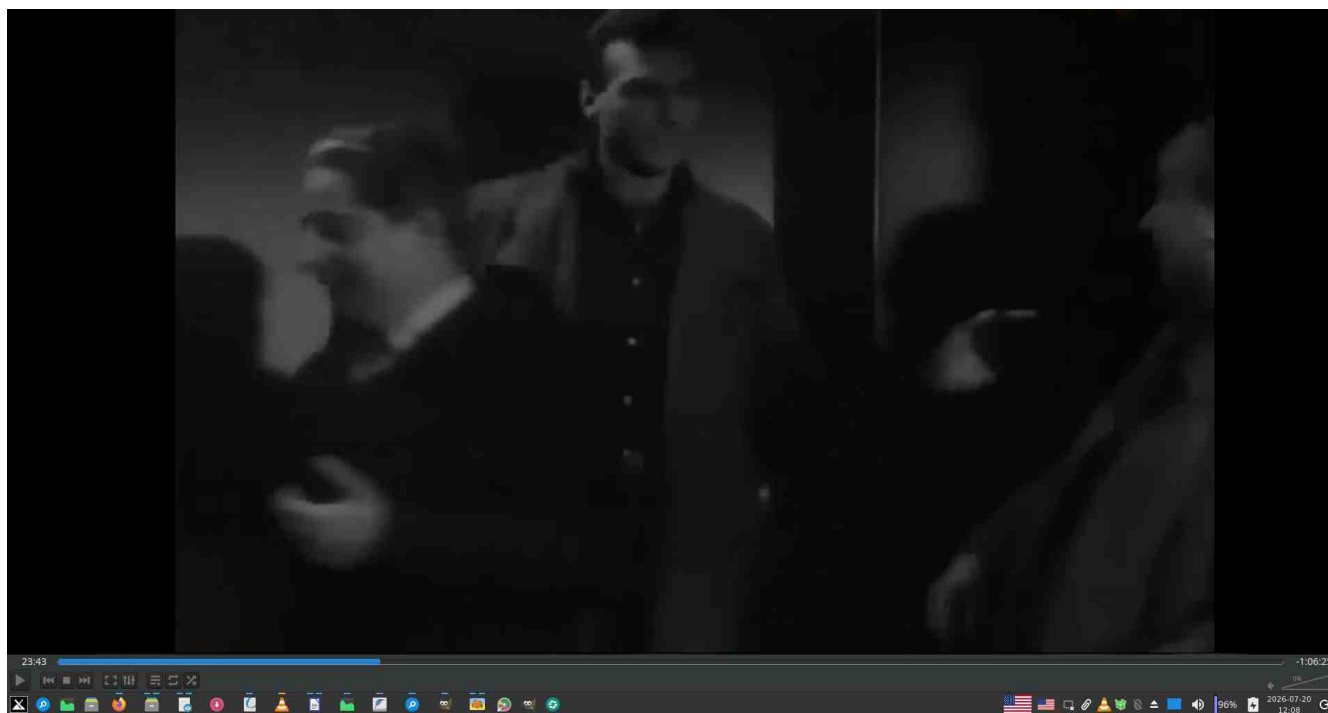
The professional promotion guideline of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization — meant to maximize the efficiency of his national utilization, ultimately in the position of secretary-general of the party — was formulated and programmed with the scene in which Ilarion CIOBANU as the engineer “Dumitru POPESCU” is promoted to chief engineer, because “he gave evidence of much tenacity, competence, and love of work, and for that reason he deserves to be entrusted that position”: [3, minute 87]



In the implementation of the guideline of creating and increasing his proficiency in film acting of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization, Ilarion CIOBANU was required to act the leading character of the engineer “Dumitru POPESCU”, and as such he was directly onscreen-connected with the film national stars Ștefan MIHĂILESCU-BRĂILA [Read approximately: ʃte'fan mihəi'leskɔ brə'ilɘ.] — without institutional studies in acting, at around his 7th film [113] — as a colleague of his, [3, minutes 4 and 4]

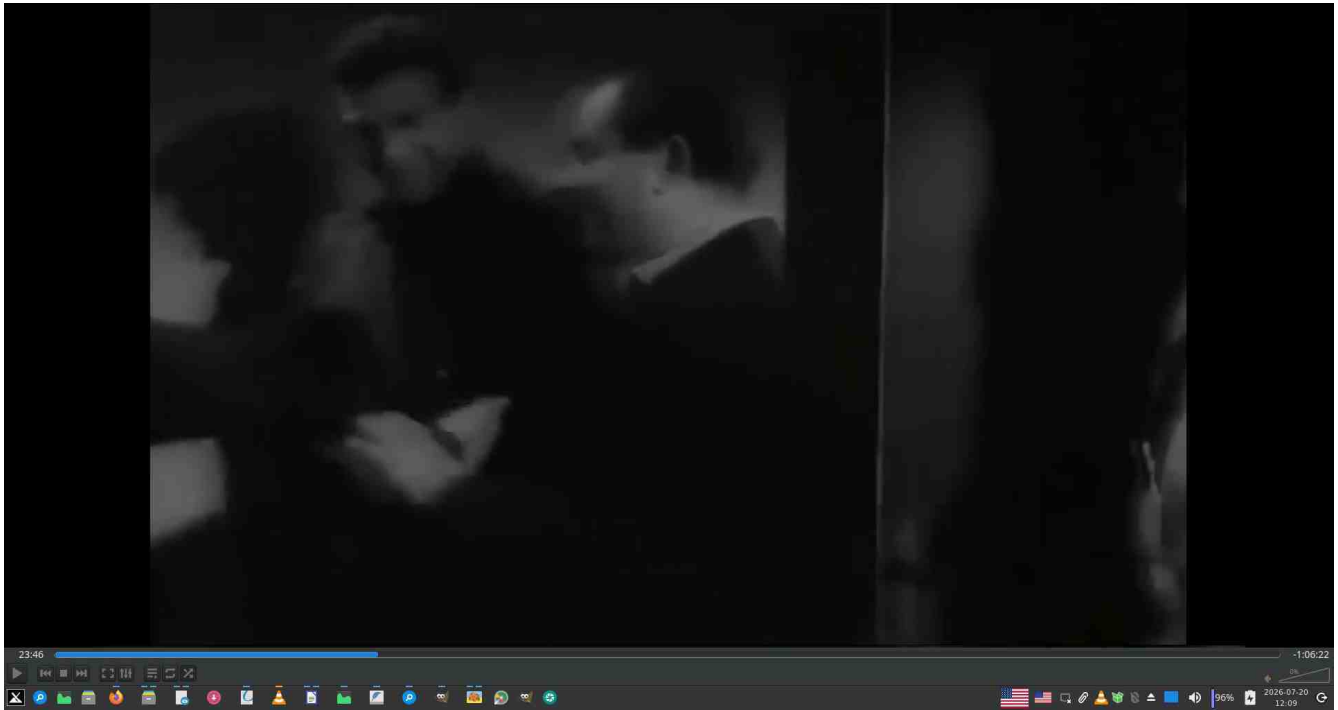


George CALBOREANU — at his 4th film, qualified as “Merited Artist” and “People’s Artist”, and awarded 5 times till the shooting of this film, [107] recurring from the film of Ilarion CIOBANU entitled “Setea” (The Thirst) of 1961 — as “ȘTEȚCU”, [Read approximately: 'ʃtetskø.] [3, minutes 24, 25, 46 and 64]





Ștefan CIUBOTĂRAȘU — at around his 16th film, qualified as “Merited Artist”, and awarded 2 times till the shooting of this film, [105] [106] recurring from the film of Ilarion CIOBANU entitled “Setea” (The Thirst) of 1961 — as “CÂRȚAN”, [Read approximately: kir'tsan.] [3, minutes 24, 24 and 26]



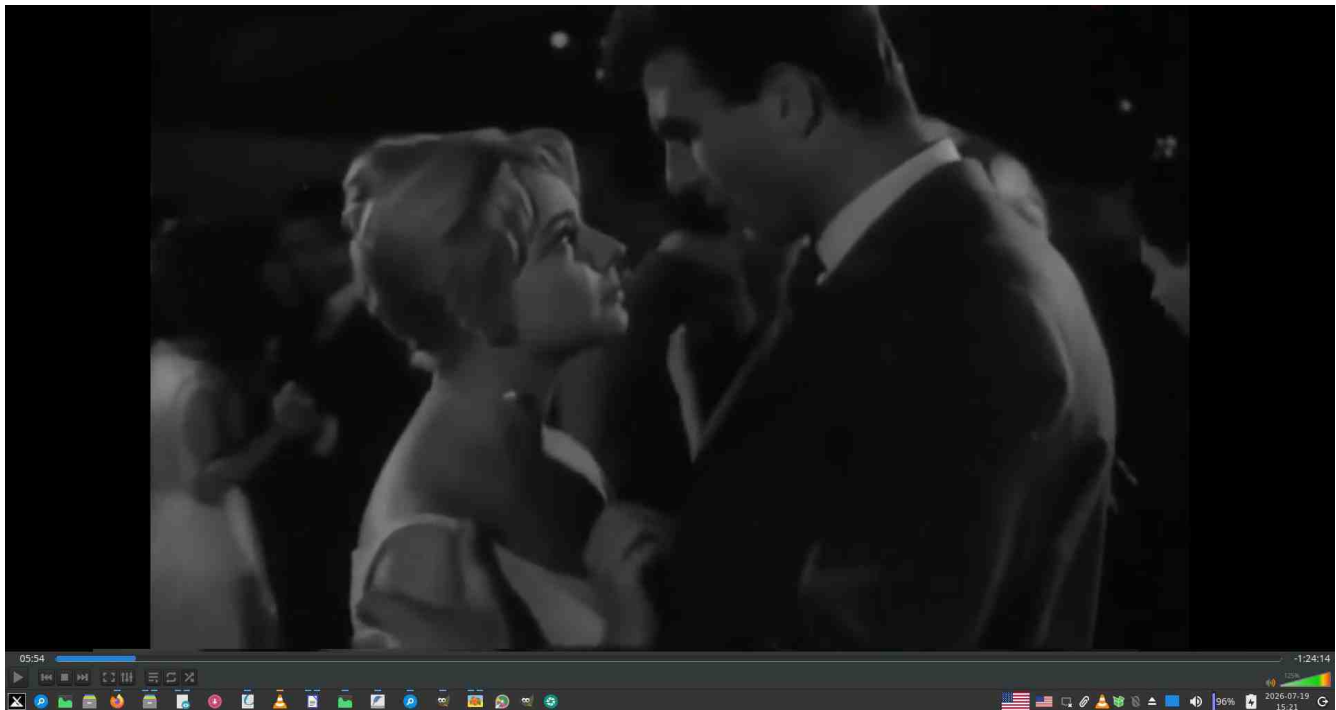


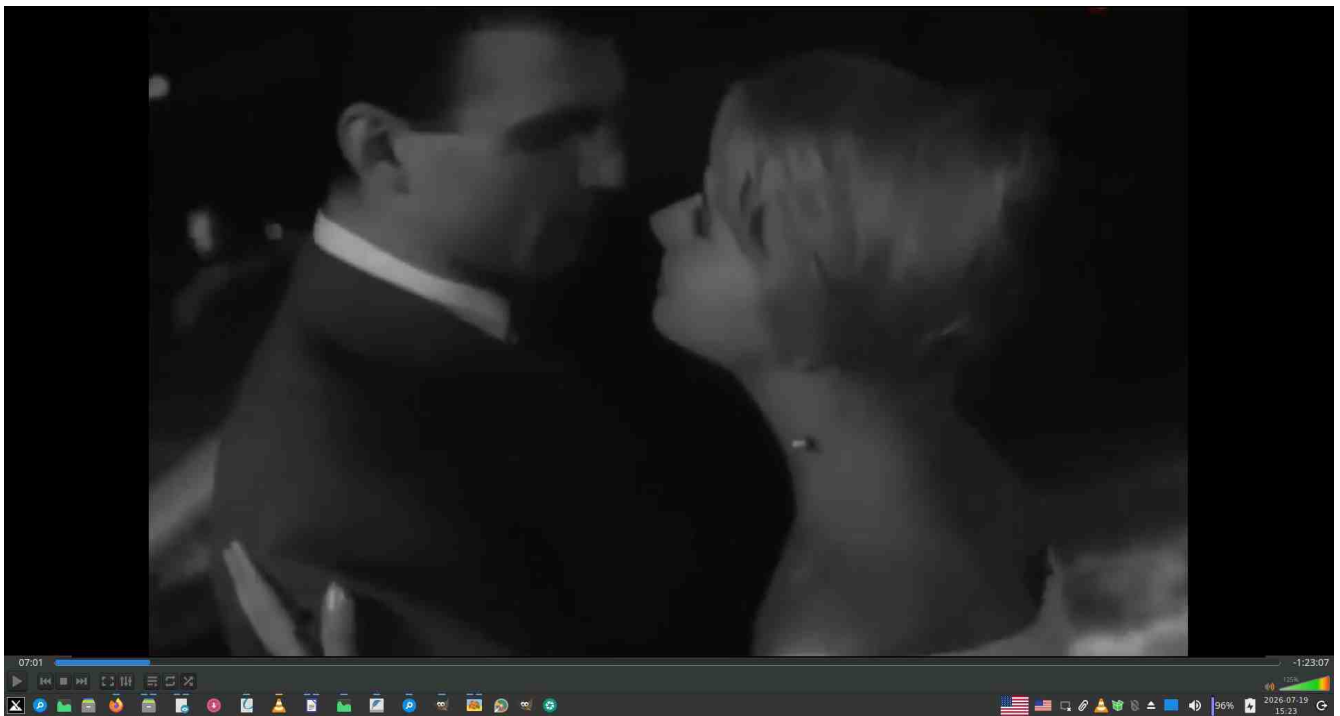
Ernest MAFTEI — at his 7th film, and awarded 1 time till the shooting of this film, [98] recurring from the film of Ilarion CIOBANU entitled “Setea” (The Thirst) of 1961 — as a colleague of Ilarion CIOBANU as “Dumitru POPESCU”: [3, minute 47]



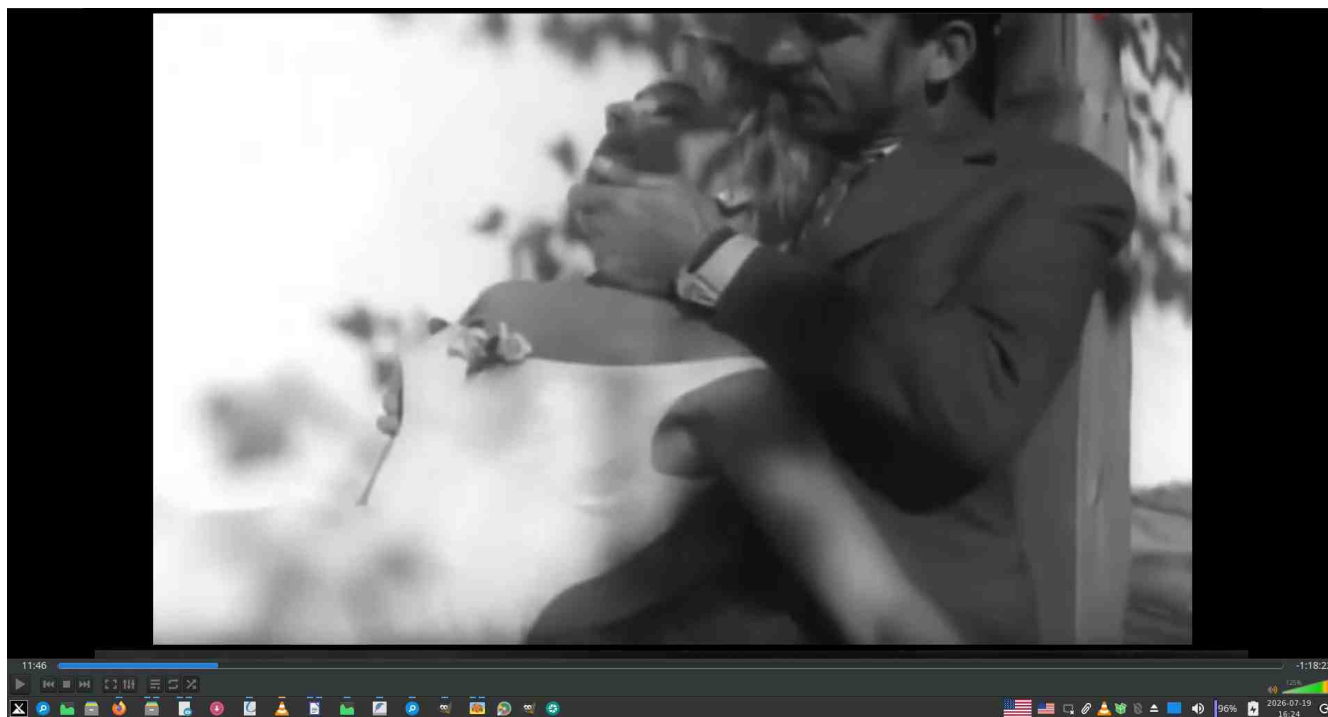
However, unlike in the film entitled “Setea” (The Thirst) of 1961, this time the supporting and subordinated characters of the more experienced and awarded “People’s Artist” [3, minute 1] George CALBOREANU, “Merited Artist” [3, minute 1] Ștefan CIUBOTĂRAȘU, and Ernest MAFTEI, all receded relative to the leading character of the fledgling, but national secret politically “marked” [11, minute 71] Ilarion CIOBANU. By this means, this film has further promoted and gave them and the other members of the socialist film-artistic elite in Romania to understand the presumed quality and the personal secret political status of “genius”, [70, minute 42] as well as the national secret political superiority of Ilarion CIOBANU, and stimulated him to turn it to the benefit of the romanian “nation” and national state.

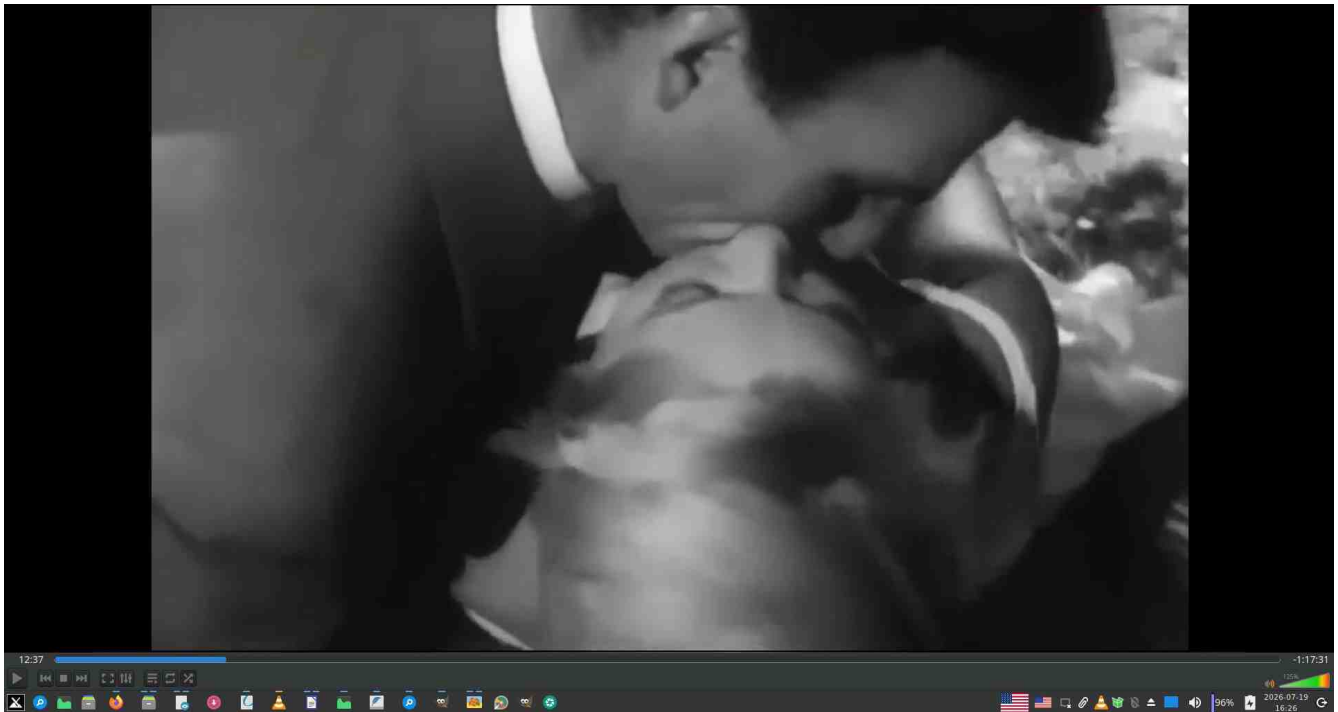
In the implementation of the relationship and marriage guideline of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization at the time of shooting this film presumably in 1961 — when he was considered and may have been a “big child” [3, minute 10] — in the hope of obtaining at least one Ilarion CIOBANU “moonchild” [78] with each of them, Ilarion CIOBANU was directly onscreen-connected with the woman film national stars Silvia POPOVICI [Read approximately: 'silviːˈpopovitʃ.] — at his 7th film, and awarded 3 times till the shooting of this film [112] — as “Corina CERNEA” [Read approximately: ko'rina ˈtʃerneːˌ] with dancing before a sea background, [3, minutes 6, 7 and 8]





with the clip of sea and a statue human sitting facing it, the film having formulated and prograded to Ilarion CIOBANU the alternative of becoming a seafarer or a “rat”; [82] with conversing, hugging, and kissing: [3, minutes 8, 12 and 13]



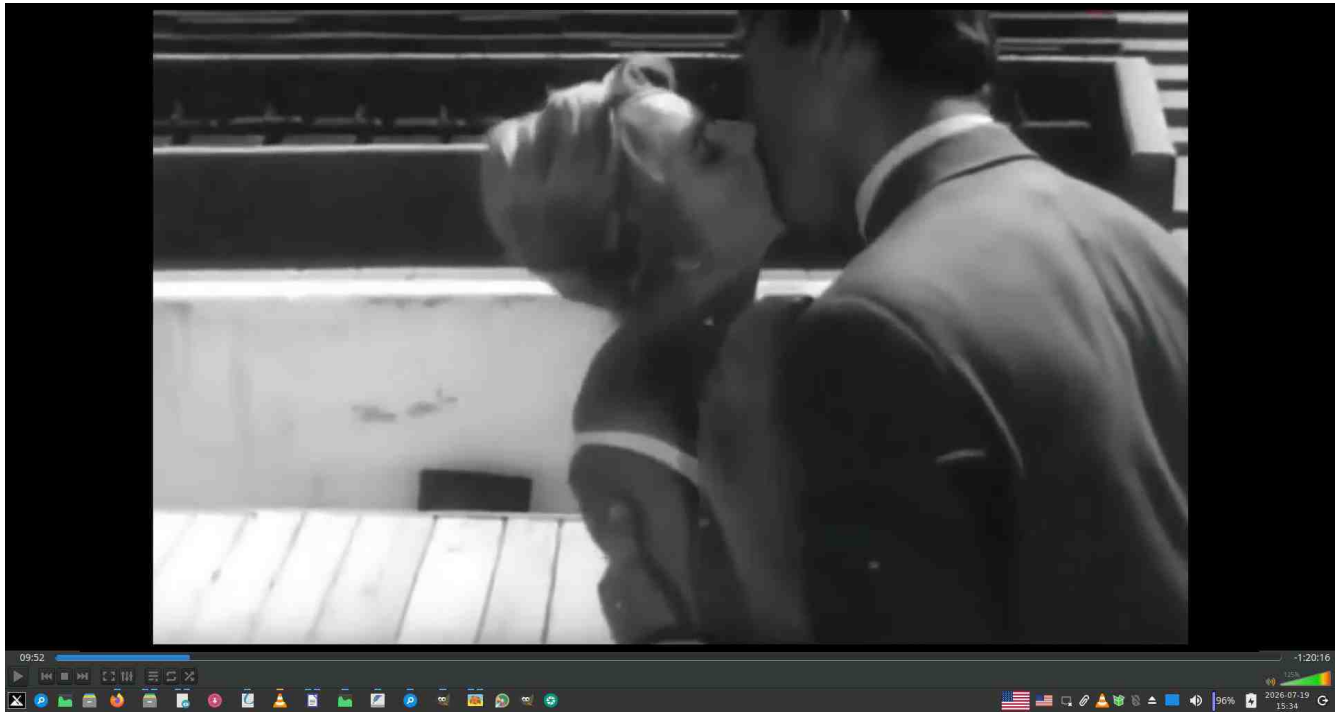


with a stage scene the romanian national secret political organization having stimulated Ilarion CIOBANU to act on the stage as well, because stage acting ensured a direct contact with women, [3, minutes 10, 10 and 10]





and with their kissing on the stage, having formulated and programed the approximate message to Ilarion CIOBANU: “If you do not really feel the need to enter a relationship and marriage, at least act them for me in the real life”: [3, minutes 10 and 10]



and with sharing a bed: [3, minute 44]

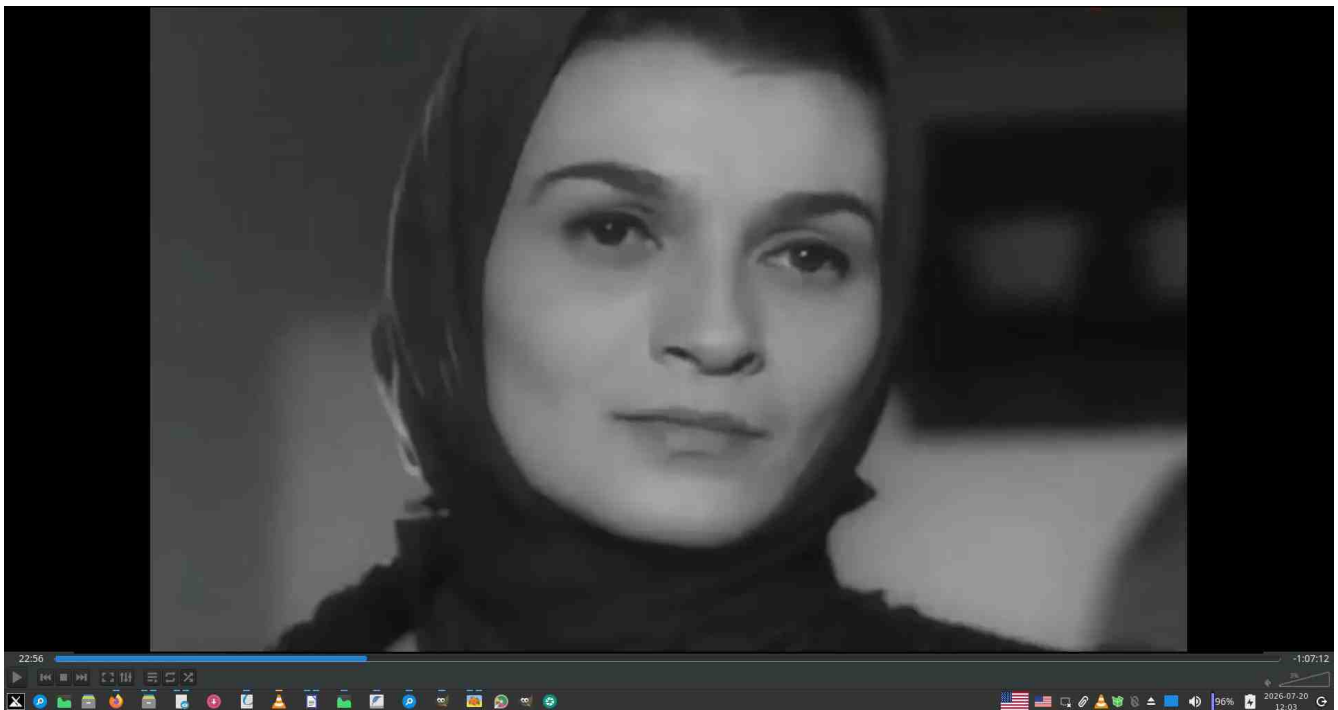


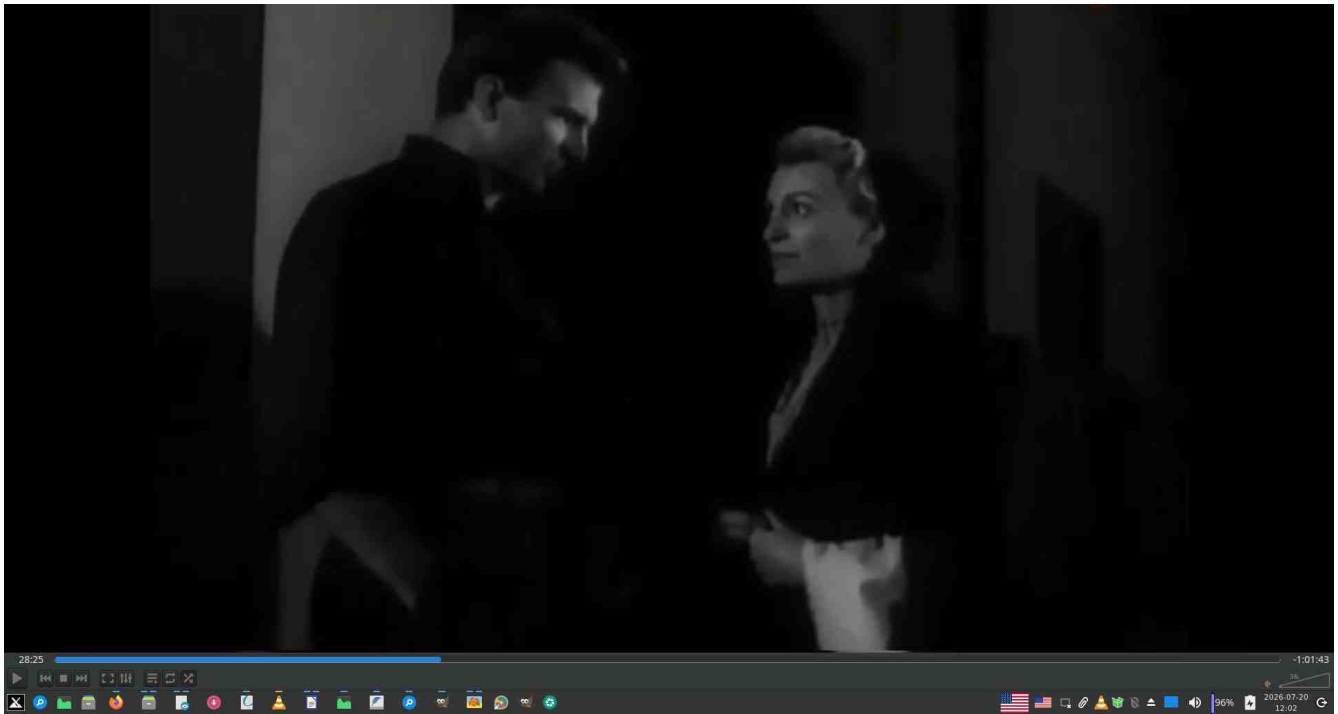
Although in this film Ilarion CIOBANU agreed to kiss Silvia POPOVICI mouth to mouth, but a front and a neck kiss of his to her refers to that he did not really like the kiss of the type mouth to mouth: [3, minutes 32 and 47]



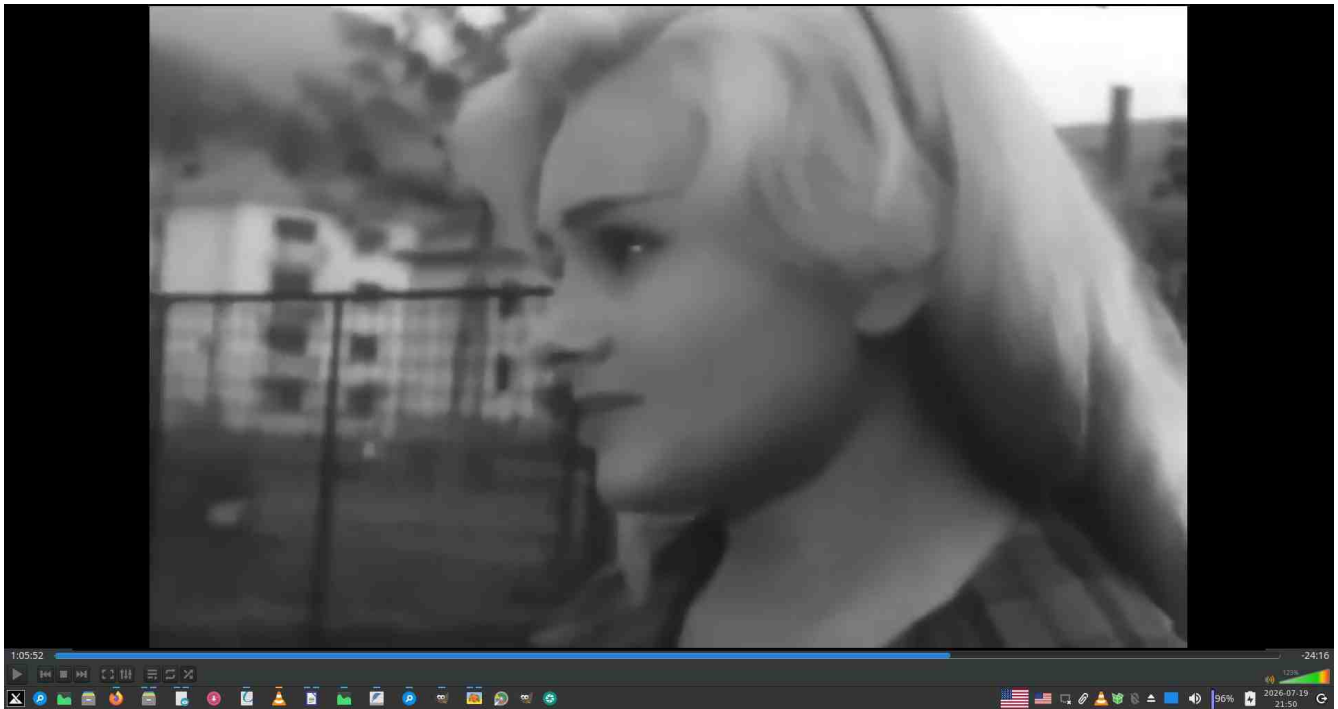


As regards women, Ilarion CIOBANU as “Dumitru POPESCU” was still connected directly conversing with Graziela ALBINI as “Aglaia”, [Read approximately: ʌ'glʌjʌ.] [3, minutes 23 and 29]





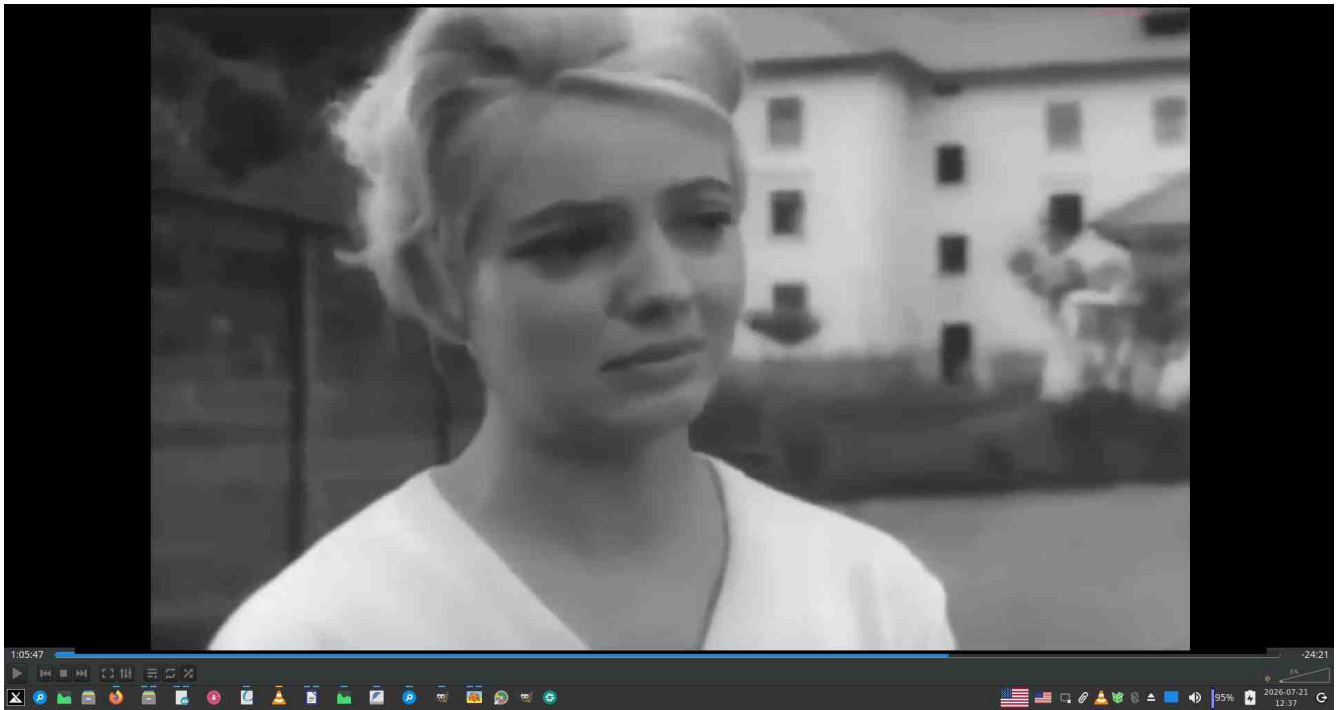
and indirectly with the film national star Stela POPESCU, [Read approximately: 'stela po'peskø.] whose face was also promoted with full-screen presentations: [3, minute 66]



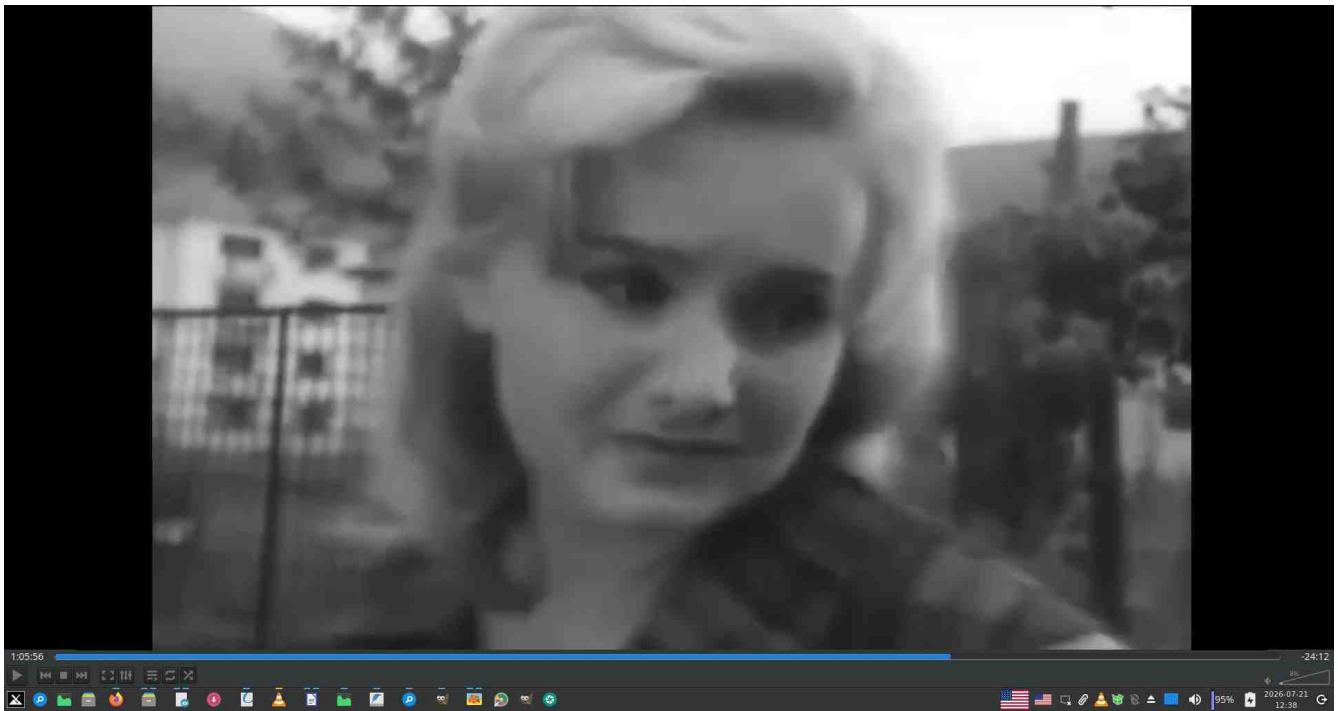
It is characteristic that both Silvia POPOVICI and Stela POPESCU were required to dye their hair blond. [3, minute 58]



Based primarily on my similar personal experiences, i can presume that with this, the romanian national secret political organization expressed, formulated, and prograded its dissatisfaction and disappointment relative to Ilarion CIOBANU's not having accepted neither Flavia BUREF, nor Draga OLTEANU — connected with Ilarion CIOBANU in the film entitled "Setea" (The Thirst) of 1961 — for a relationship and marriage, and its conception defending romanian ethnical and national dignity that the reason of Ilarion CIOBANU's non-acceptance was not their romanian ethnicity and nationality, but their brown or black hair, and therefore the blond hair of the personal secret political wife candidates to Ilarion CIOBANU presented with this film was meant to make him accept one of them for a relationship and marriage. However, connecting the ethnically presumably italian Graziela ALBINI with Ilarion CIOBANU in this film refers to that the romanian national secret political organization considered it possible that the reason of his above-mentioned non-acceptance was ethnical and national. The profound dissatisfaction and disappointment of the romanian national secret political organization relative to Ilarion CIOBANU's marital attitude to his co-actresses was required to be expressed by both Silvia POPOVICI [3, minute 66]



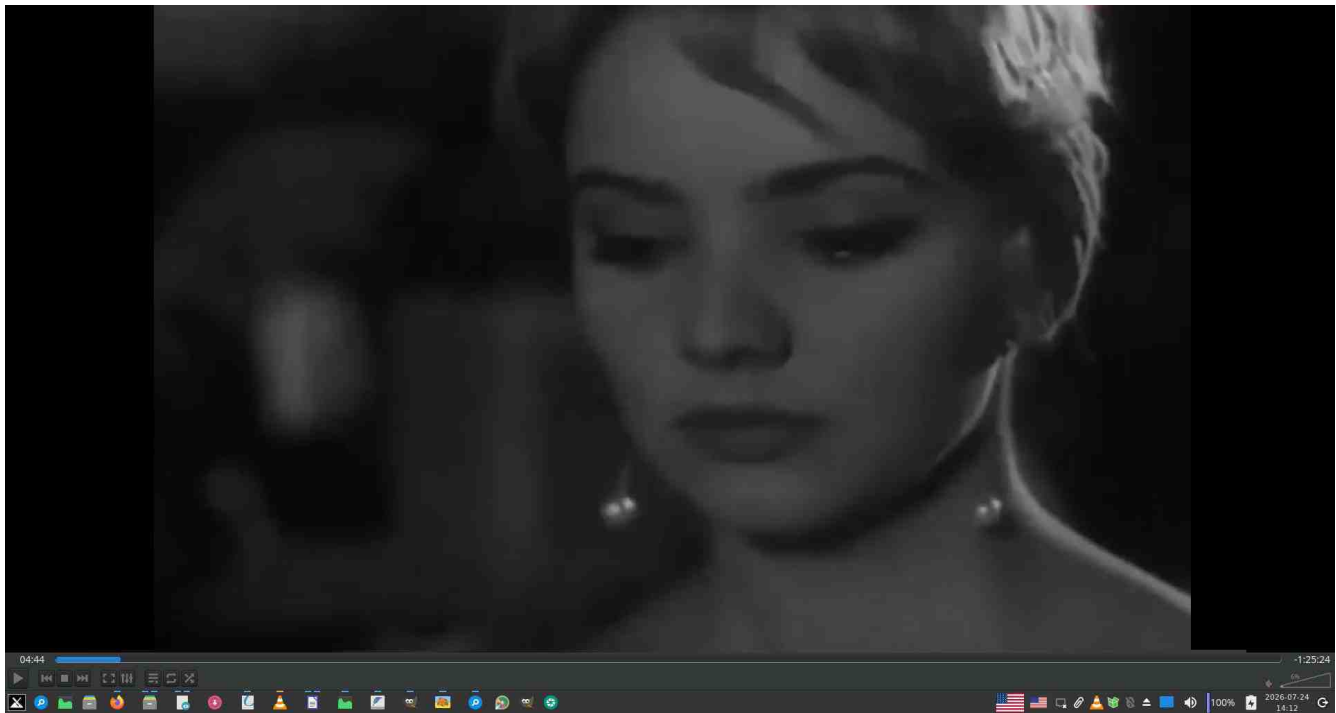
and Stela POPESCU: [3, minute 66]

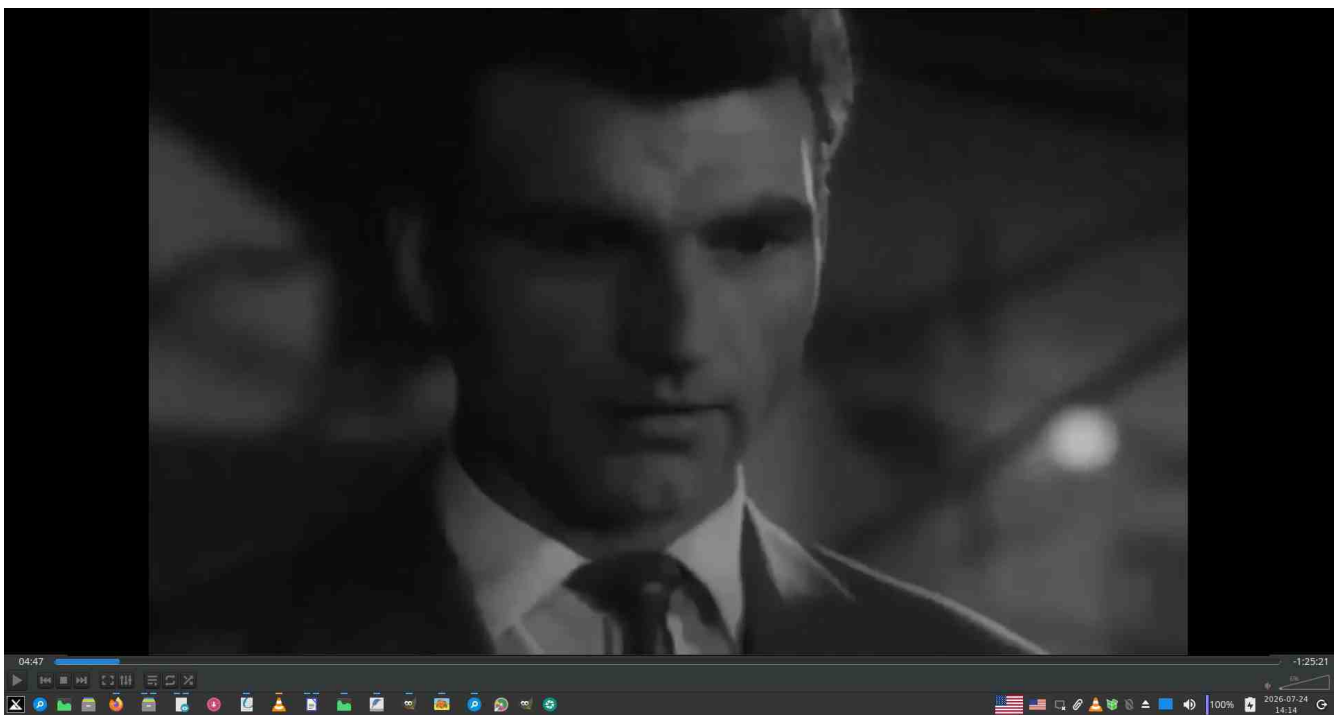
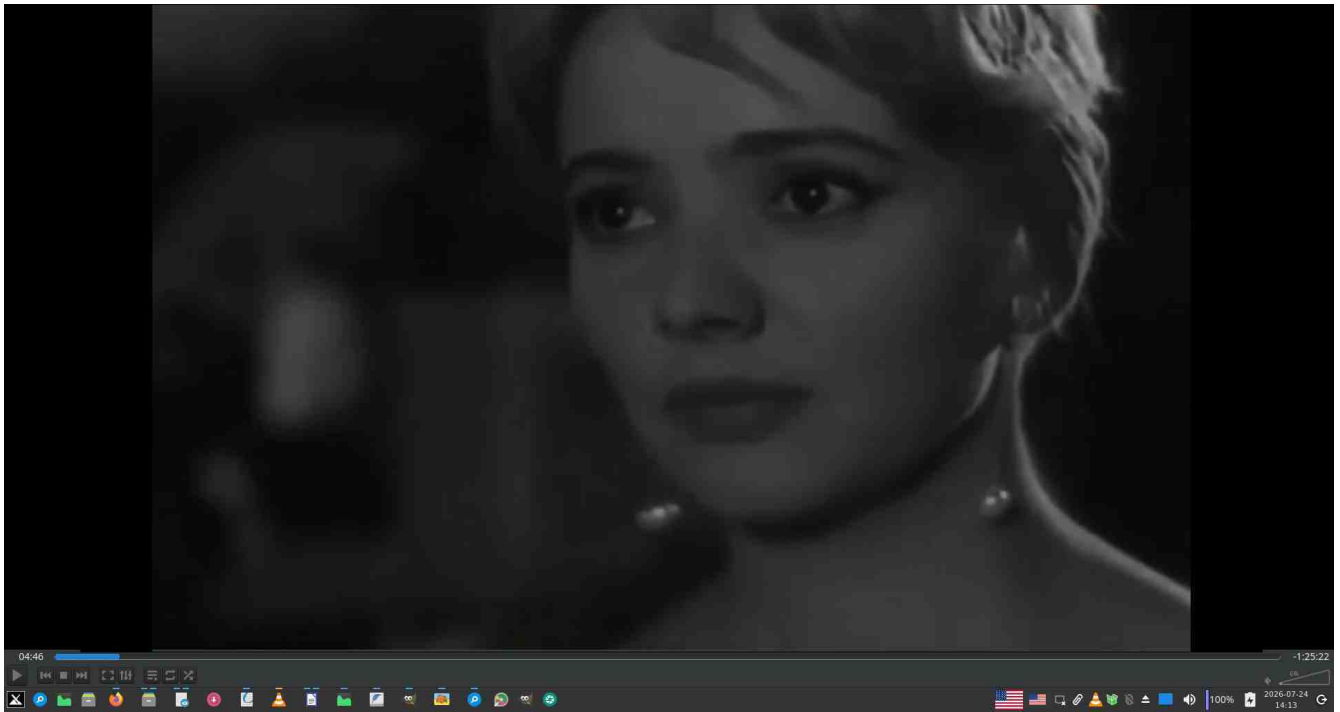


By the dialog between Ilarion CIOBANU as “Dumitru POPESCU” and Silvia POPOVICI as “Corina CERNEA”: “Don’t you believe that i also have to do something after all?!” / “Yes indeed, children,” [3, minute 53] the film formulated and programed the need of the romanian national secret political organization for Ilarion CIOBANU’s “moonchildren”, [78] the personal secret political purpose of his connecting with women.

With the character surname “Popescu” of Ilarion CIOBANU, the surname “Popovici” of Silvia POPOVICI, and the surname “Popescu” of Stela POPESCU, the film can be presumed to have expressed, formulated, and programed Ilarion CIOBANU’s sexual behavior of “pope” [56, minute 32] or “monk”, namely sexual abstinence, through the mental-association string: [Popescu, Popovici, Popescu → pop = pope.] From this point of view, the artistic personalities of both Silvia POPOVICI and Stela POPESCU appear to have been created within and for the purposes of the Ilarion CIOBANU “project” [73, minute 24] of the romanian national secret political organization.

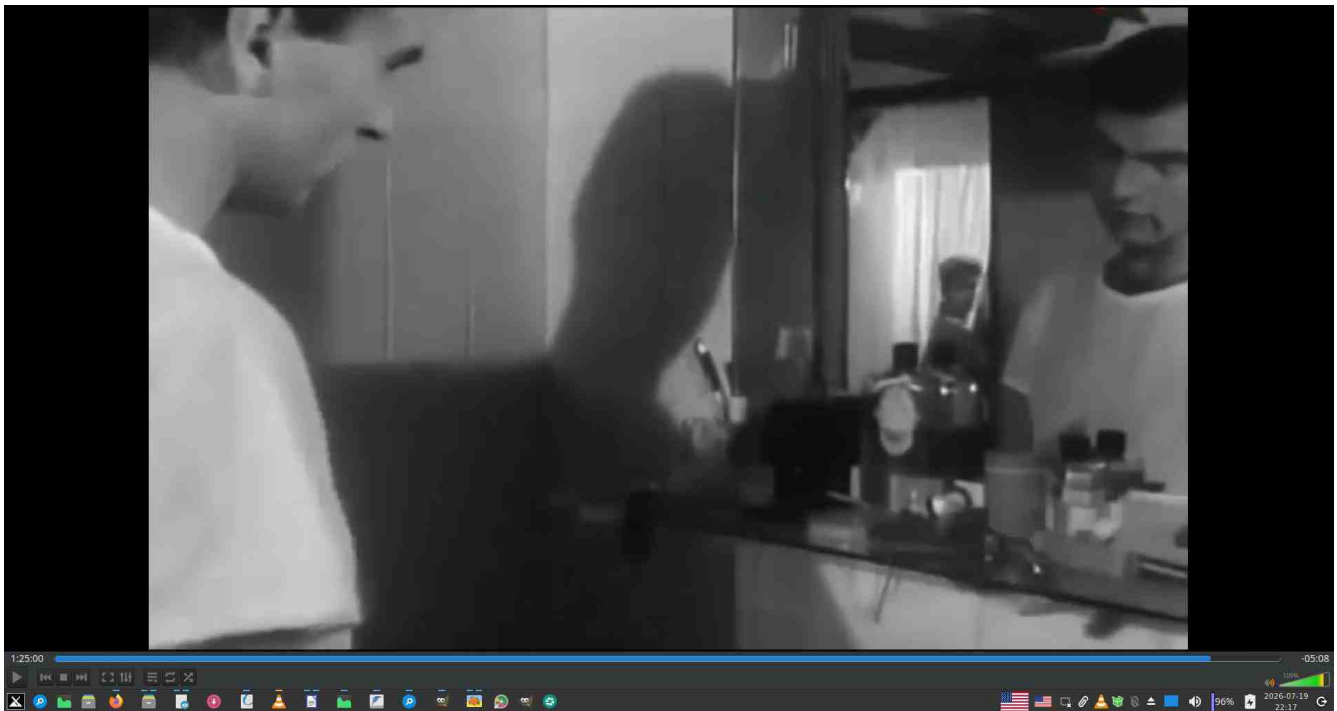
Presumably with the purpose of expressing, formulating, and programing the personal secret political need for Ilarion CIOBANU’s relationship and marriage with a woman, the film entitled “Omul de lângă tine” (The Man beside You) of 1961 promoted the idea of a woman longing for a man with Silvia POPOVICI as “Corina CERNEA” longing for Ilarion CIOBANU as “Dumitru POPESCU”, [3, minutes 5, 5 and 5]





with whom she had a love affair when they were students.

Ilarion CIOBANU was required to act a mirror scene, [3, minute 86]



— regularly utilized by the ethnical and the national secret political organizations to formulate and program double or multiple personality — with which the film formulated and programed the need of the romanian national secret political organization for his presumably triple personality: the first being his natural native personality, selectively propagandized for the people, the second was only planned and kept in secret for its potentially utilizing him primarily in politics. and the third being his “armored legend” [27, minute 49] concocted for the purposes of its posthumous national secret political propaganda relative to Ilarion CIOBANU, which manifests itself among others with his “unique career”, [80] which type of employment was presumably based on his real acting aptitudes though, but was false with that it has implicitly denied similar aptitudes of many other actors in Romania.

As presumed guidelines of the national secret policy of the romanian national secret political organization, the film entitled “Omul de lângă tine” (The Man beside You) of 1961 has implemented addiction to drinking, [3, minute 29]



and addiction to smoking: [3, minute 4]

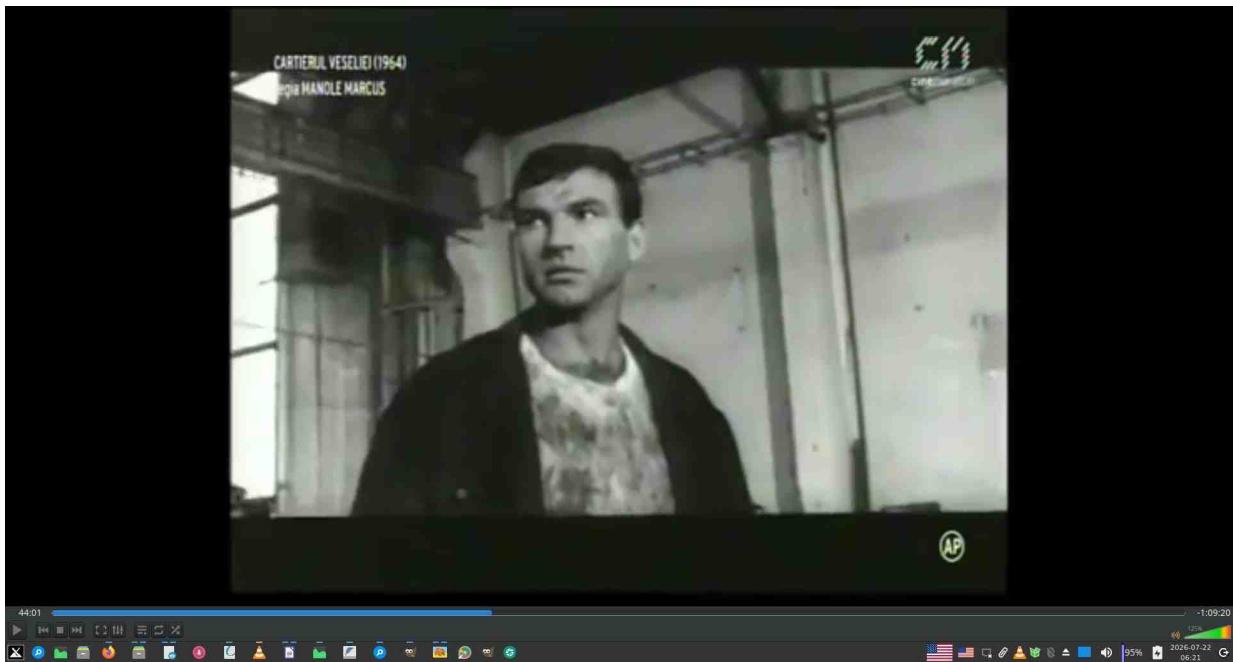
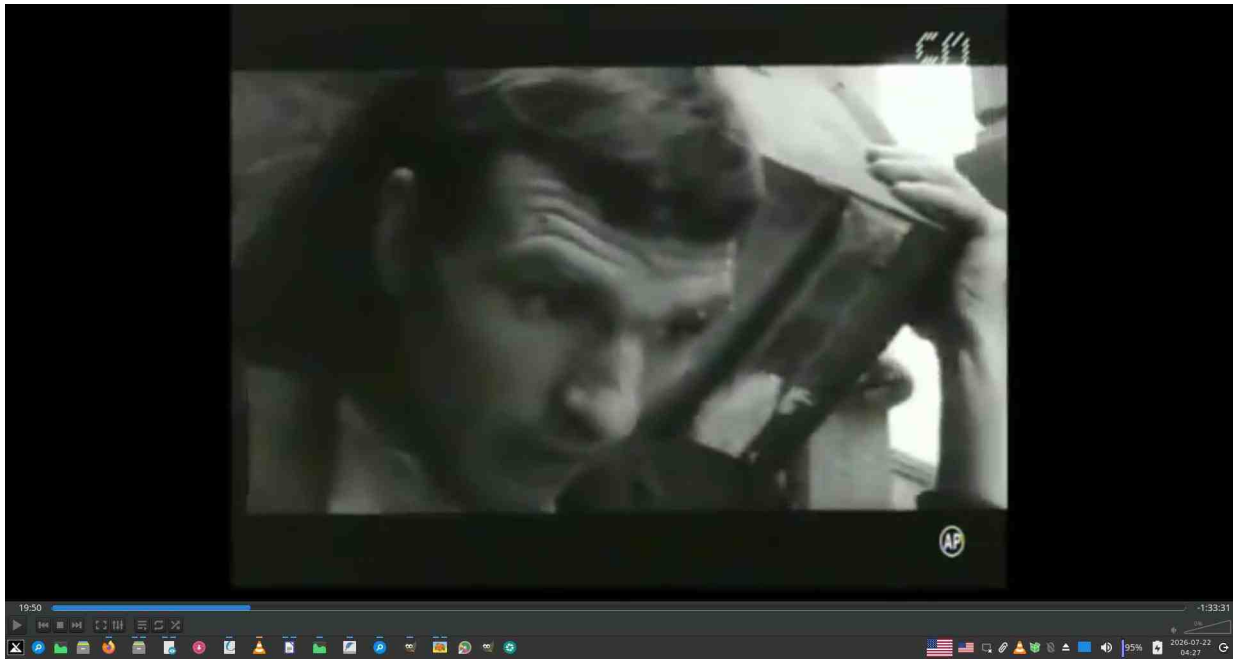


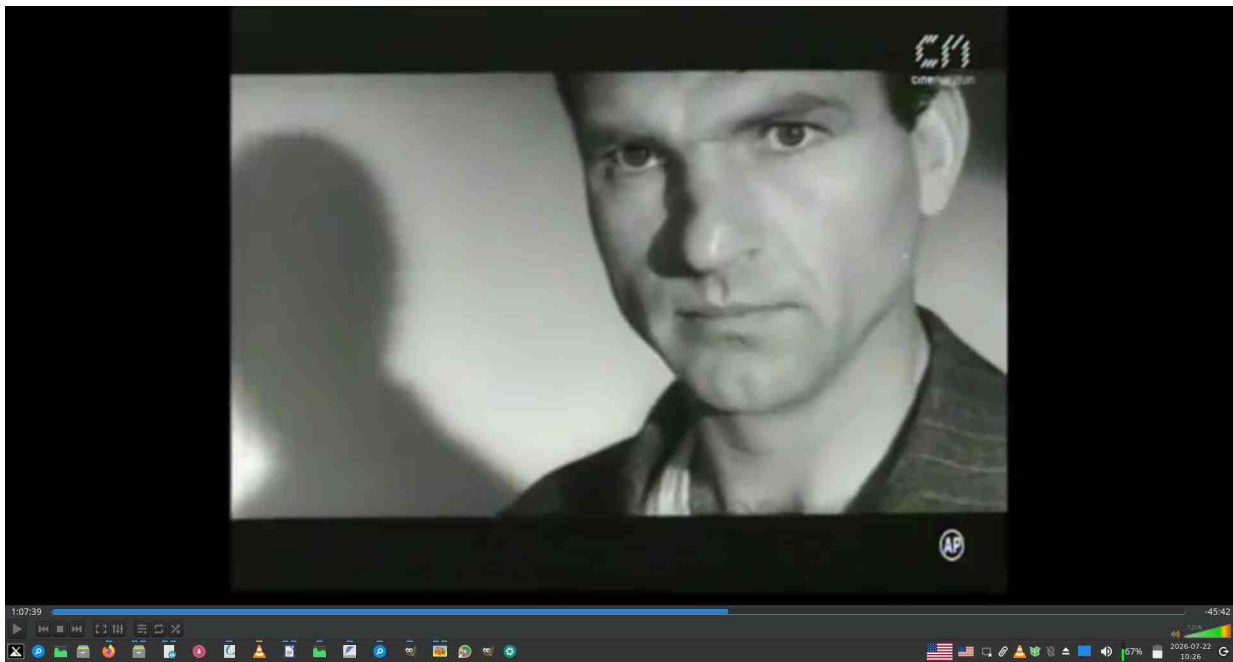
2.3. The film entitled “Cartierul veseliei” (The District of Joy) of 1965

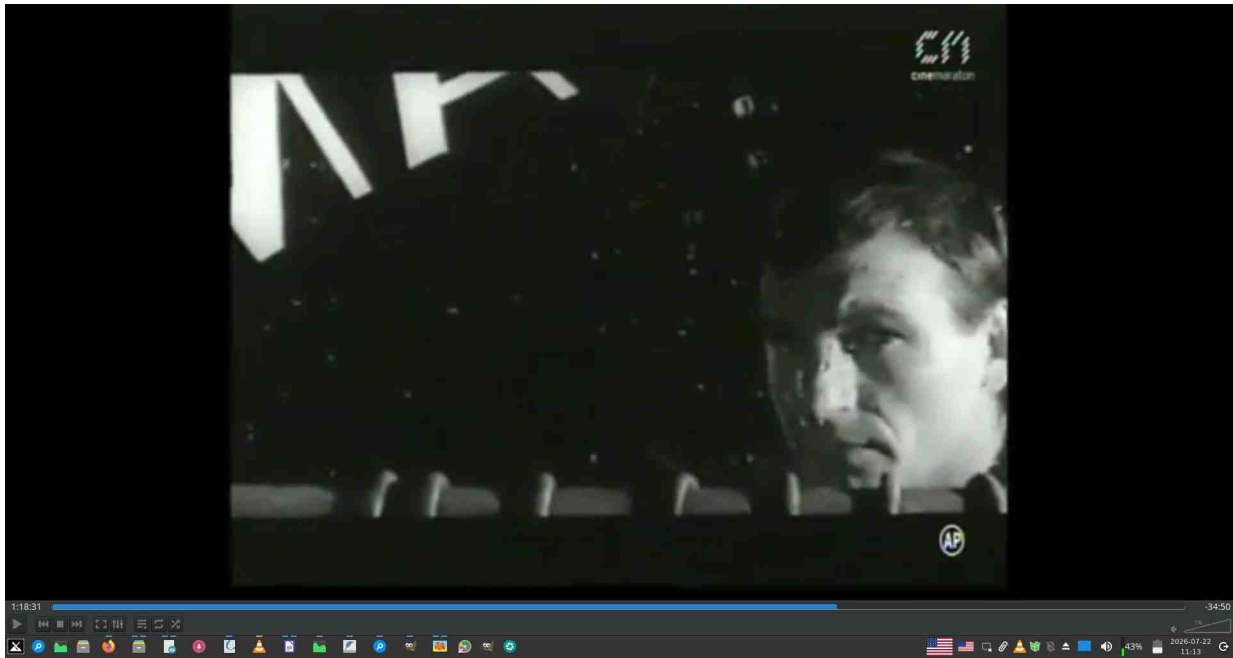
Besides its being presumed and presented by me to have been a means of the film national secret political propaganda and the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization generally, around the 5th feature film in order of shooting of Ilarion CIOBANU, entitled “Cartierul veseliei” [Read approximately: kɔrti'erɔl vese'lier. In the english language: The District of Joy.] of 1965 had also been found to have been a “political and propagandistic” means of the communist party in Romania, the Romanian Workers’ Party particularly. [94, p. 111]

In carrying out the national secret political propaganda relative to Ilarion CIOBANU of the romanian national secret political organization, the film-makers incorporated into the film entitled “Cartierul veseliei” (The District of Joy) of 1965 several clips of the face of Ilarion CIOBANU as the main element of that propaganda: [4, minutes 13, 20, 45, 56, 68, 79 and 86]





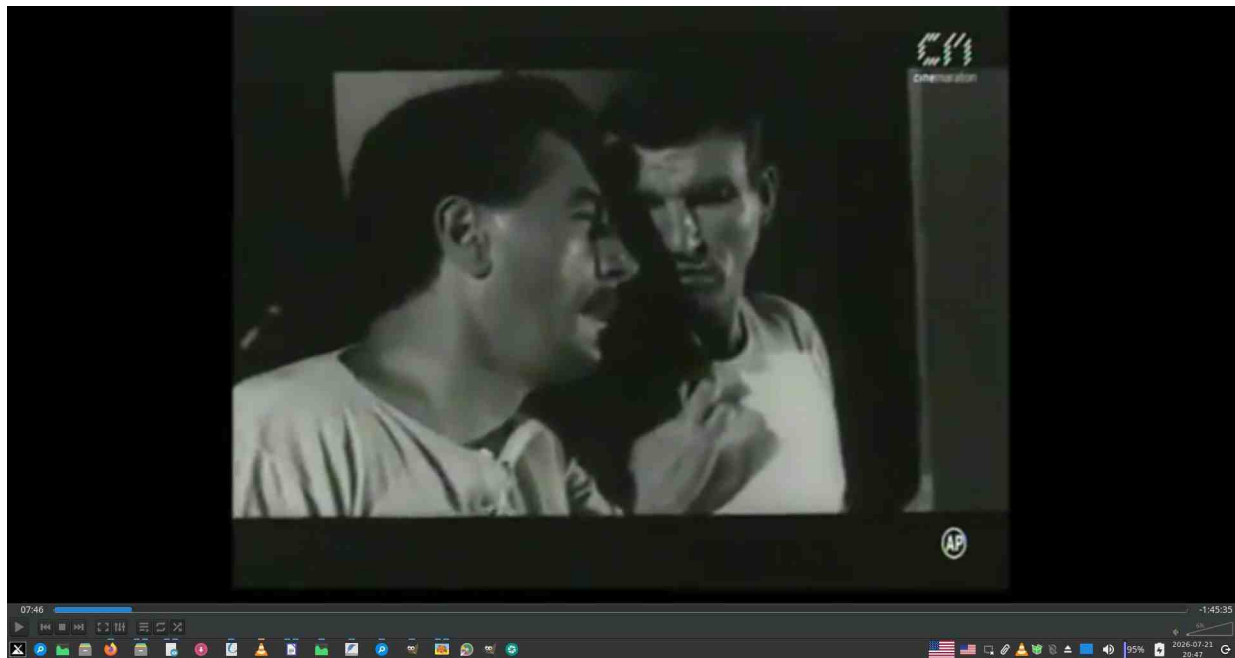


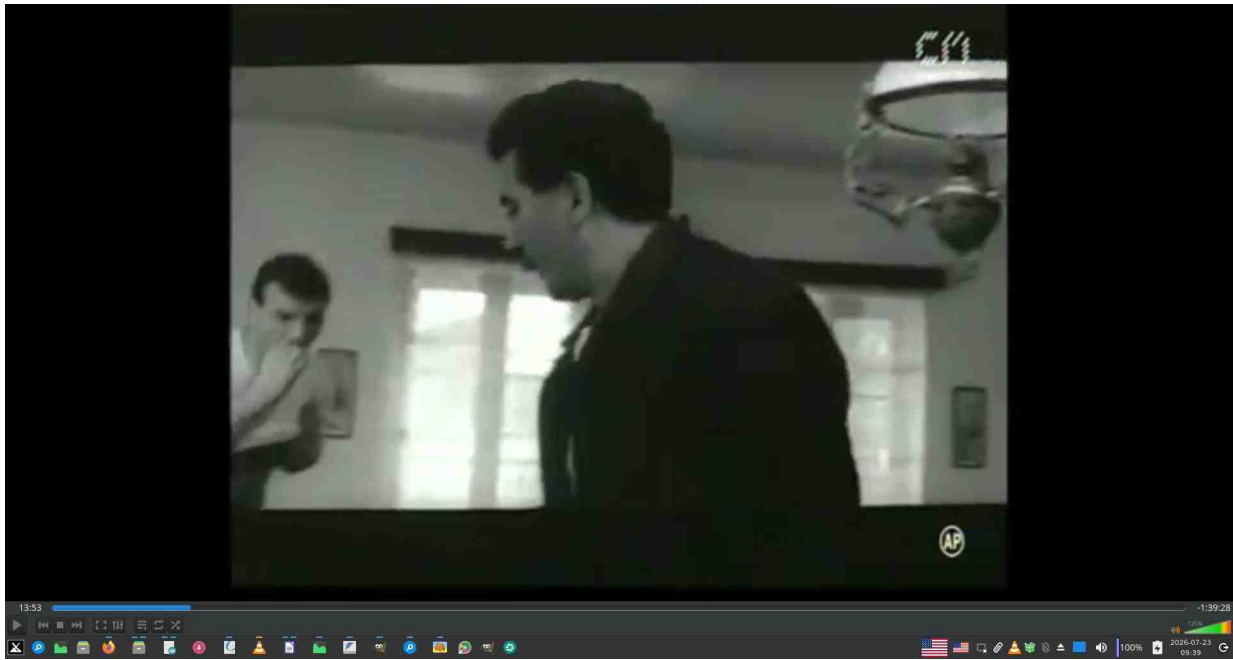


By having required Ilarion CIOBANU as “Gheorghe II” to say: “[Life] has beaten the stupid people, not me,” [4, minute 21] the film has promoted the presumed quality and personal secret political status of “genius” [70, minute 42] of Ilarion CIOBANU, and stimulated him to turn it to the benefit of the romanian “nation” and national state.

The character name “Gheorghe” of Ilarion CIOBANU in this film, as a reference to the then first secretary of the communist party Gheorghe GHEORGHIU-DEJ, can be presumed to have formulated and programed — similarly to the portrait of Vladimir Ilich Lenin in his film entitled “Omul de lângă tine” (The Man beside You) of 1961 — the ultimate purpose relative to him of the romanian national secret political organization of making him the supreme leader of the communist party in Romania. Further, the saying of MATEI Alexandru as “BARBU” [Read approximately: 'b̩ar̩b̩ʊ.] that he named the father of Ilarion CIOBANU as “Gheorghe II” “Gheorghe I”, him “Gheorghe II”, and his younger brother “Gheorghe III”, [4, minute 89] can be a reference to the intention of 1964 of the romanian national secret political organization to create a “dynasty” of party leaders, what it indeed would be about to accomplish with the family of Nicolae CEAUȘESCU, if the revolutionary events of december 1989 had not put an end to his reign measurable in decades and centuries.

In the implementation of the guideline of creating and increasing his proficiency in film acting of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization, Ilarion CIOBANU was required to act the leading character of the worker “Gheorghe II”, and as such he was connected with the film national stars Toma CARAGIU [Read approximately: 'tom̩ ɕaɾaɕi̩ʊ.] — graduated in acting, at his 8th film, and awarded 1 time till the shooting of this film [97] — as his father “Gheorghe GHEORGHE” directly onscreen, [4, minutes 8, 14 and 21]

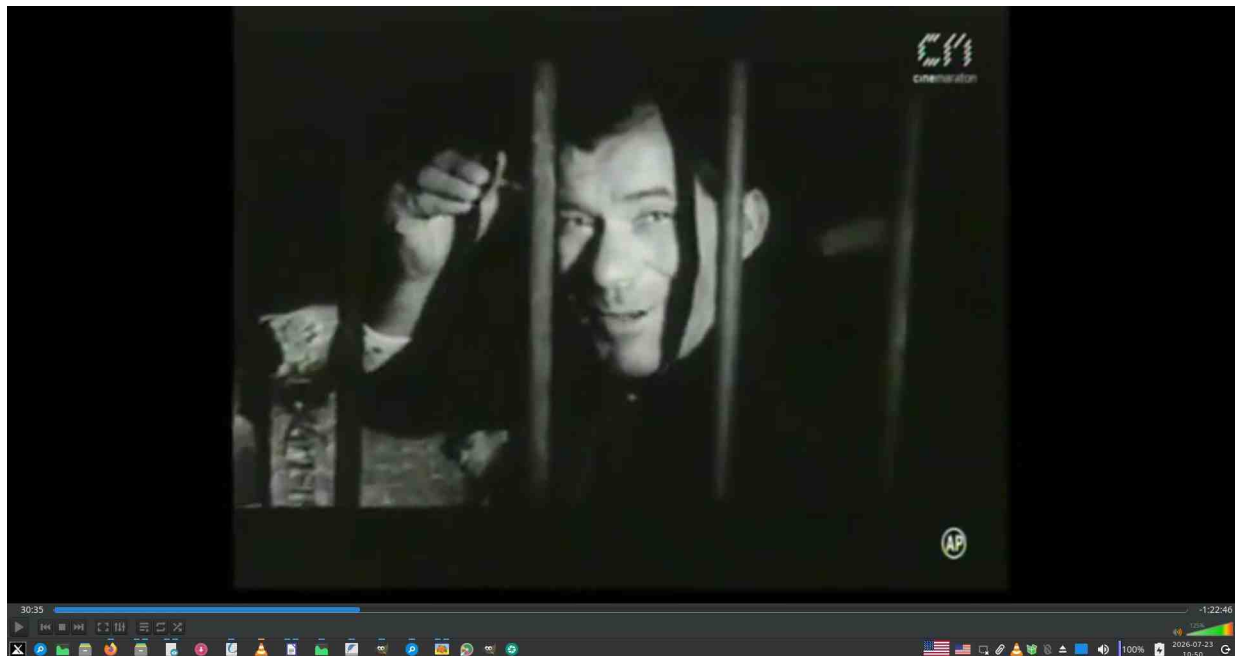




as well as indirectly with Ernest MAFTEI — at his 10th film, and awarded 1 time till the shooting of this film, [98] recurring from the films of Ilarion CIOBANU entitled “Setea” (The Thirst) of 1961 and “Omul de lângă tine” (The Man beside You) of 1961 — as the typographer “Alec”, [Read approximately: ʌˈlekʊ.] [4, minute 71]



Mihai MEREUȚĂ — at his 10th film, and awarded 1 time till the shooting of this film, [99] recurring from the film of Ilarion CIOBANU entitled “Setea” (The Thirst) of 1961 — as a homeless human, [4, minute 31]



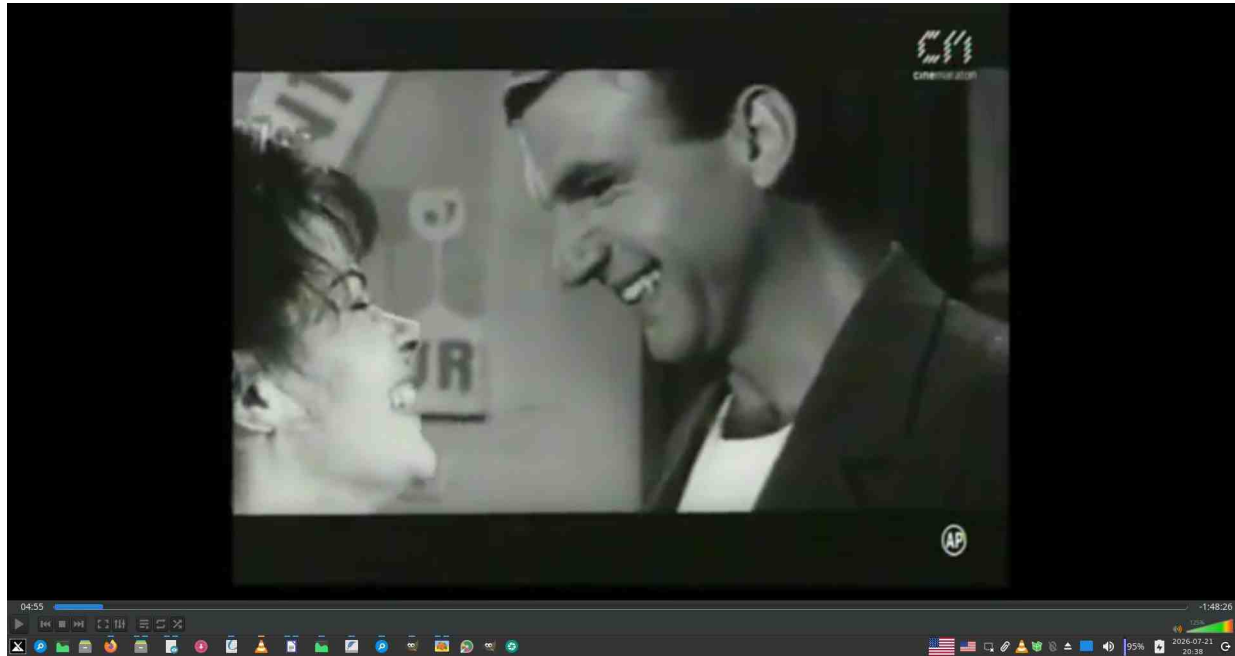
and Ion BESOIU [Read approximately: jon be'sojʊ.] — graduated in acting, at his 9th film, and awarded 1 time till the shooting of this film, officially accused of having collaborated with the Securitate, [Read approximately: sekʊri'tate.] [100] the political police of the Ceaușescu regime, recurring from the film of Ilarion CIOBANU entitled “Setea” (The Thirst) of 1961 — as the journalist “Alexandru PIETRARU”: [Read approximately: piet'raru.] [4, minute 73]

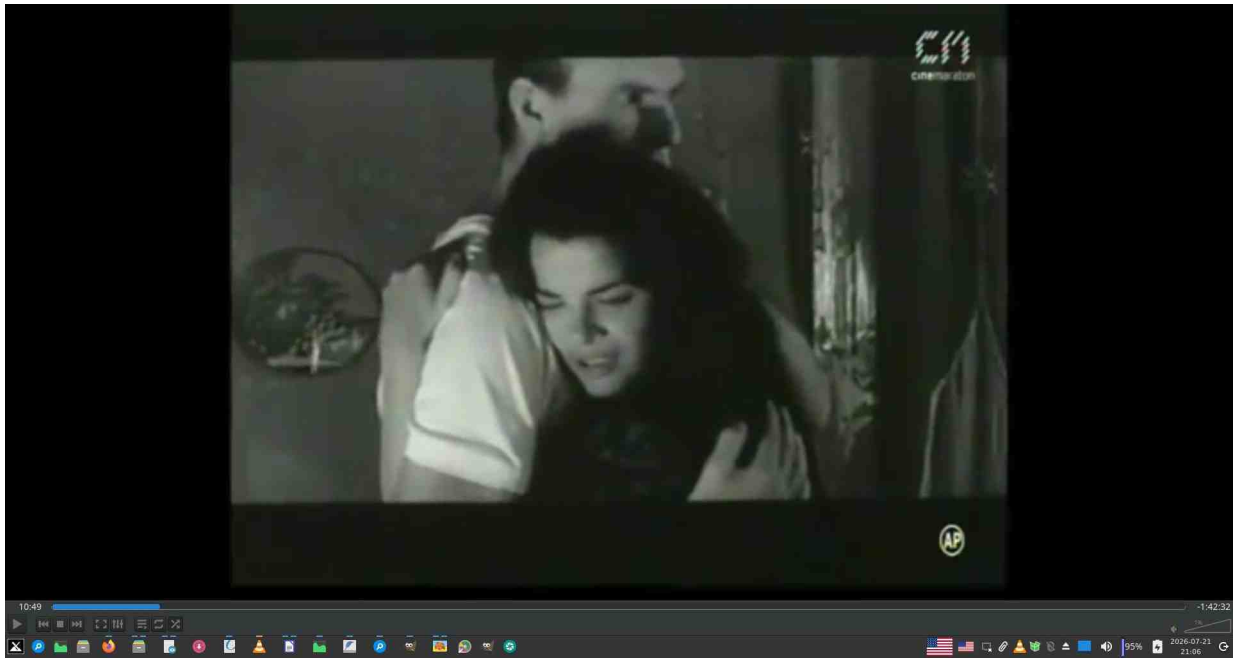


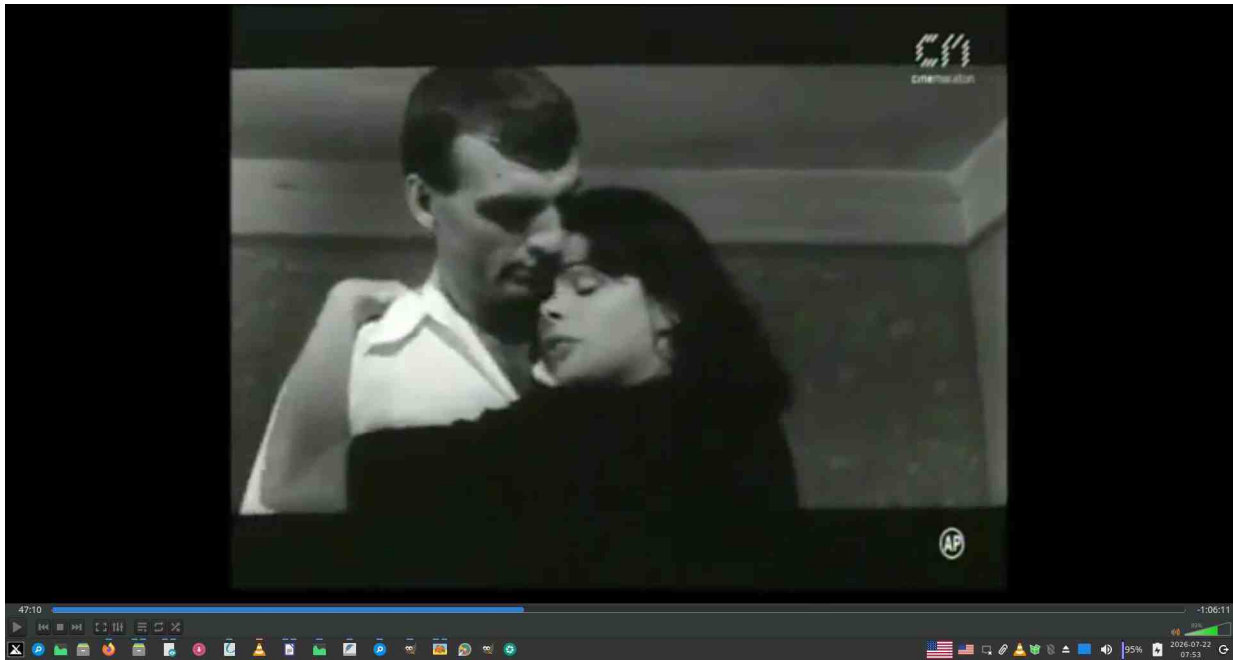
It is characteristic that both the three characters of Ernest MAFTEI and the two characters of Mihai MEREUȚĂ, referred to above, chronologically receded in relation to the respective characters of Ilarion CIOBANU: Ernest MAFTEI as a peasant in the film entitled “Setea” (The Thirst) of 1961 could only exchange a few words with Ilarion CIOBANU as “Mitru MOȚ”, [2, minute 82] as a colleague of Ilarion CIOBANU as “Dumitru POPESCU” in the film entitled “Omul de lângă tine” (The Man beside You) of 1961 he could only sit beside and touch him, [3, minute 47] and in this film he was not connected with Ilarion CIOBANU as “Gheorghe II” in any way; while Mihai MEREUȚĂ as the peasant Avram IANCU in the film entitled “Setea” also could only exchange a few words with Ilarion CIOBANU as “Mitru MOȚ”, [2, minute 93] and in this film either he was not connected with Ilarion CIOBANU as “Gheorghe II” in any way. By this means, the film might have national secret politically propagandized the superior national secret political status of Ilarion CIOBANU.

In the implementation of the relationship and marriage guideline of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization at the time of shooting this film presumably in 1964 — when he was considered and may have been a “lone wolf” [4, minute 88] — in the hope of obtaining at least one Ilarion CIOBANU “moonchild” [78] with each of them, in testing his conjectured and hoped affinity to ethnically hungarian women in Romania — who were professionally controlled not only by the hungarian ethnical secret political organization in Romania by virtue of their hungarian ethnicity, but by virtue of their romanian citizenship and residence also by the romanian national secret political organization, and after having tested his affinity to the ethnically apparently italian woman in Romania Graziela ALBINI in his film entitled “Omul de lângă tine” (The Man beside You) of 1961 — Ilarion CIOBANU was onscreen-connected with his parallel actresses Ibolya

FARKAS [Read approximately: 'iboɔ 'fɔrkɔf.] [5] (credited as Viorica FARKAS) [Read approximately: vio'rikɔ.] — ethnically hungarian in Romania, graduated in acting, drawn into film acting with the film entitled “Partea ta de vină” (You Are Guilty Too) of 1963, namely after Ilarion CIOBANU, at her 3th film, she married and had a child till the shooting of this film [101] — as his girlfriend “Cecilia”, [Read approximately: tʃe'tʃiliɔ.] with conversing, touching, hugging, kissing, and sharing a bed, [4, minutes 5, 11, 11, 12, 48, 48 and 52]



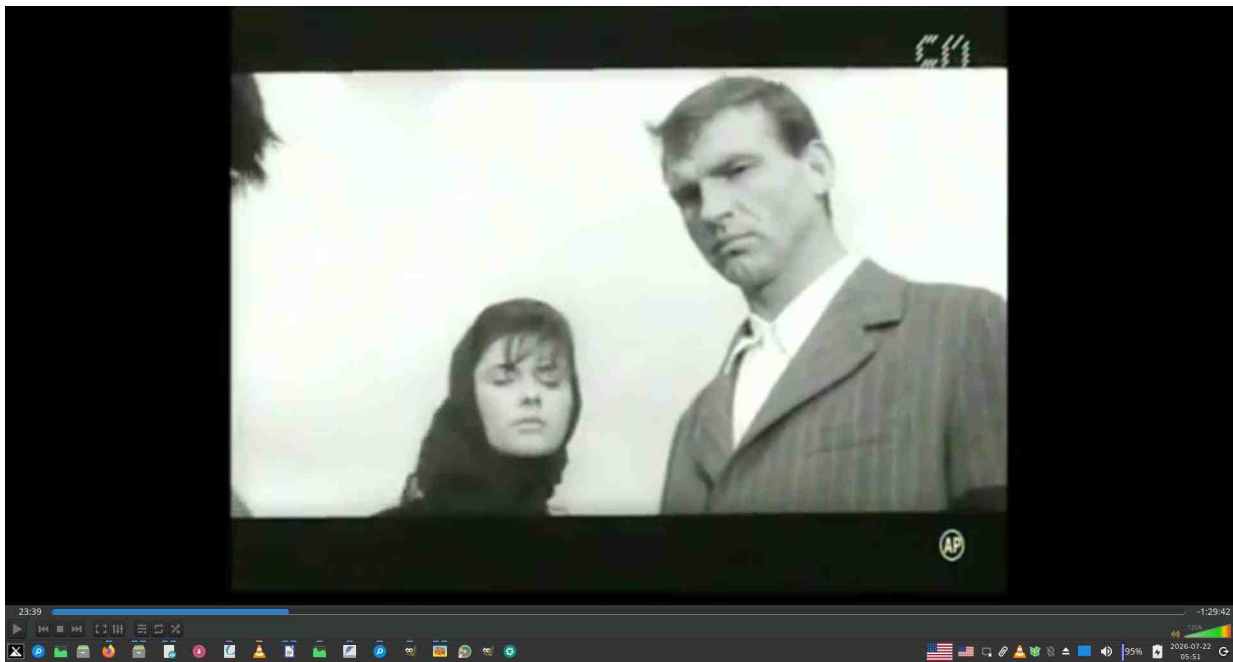
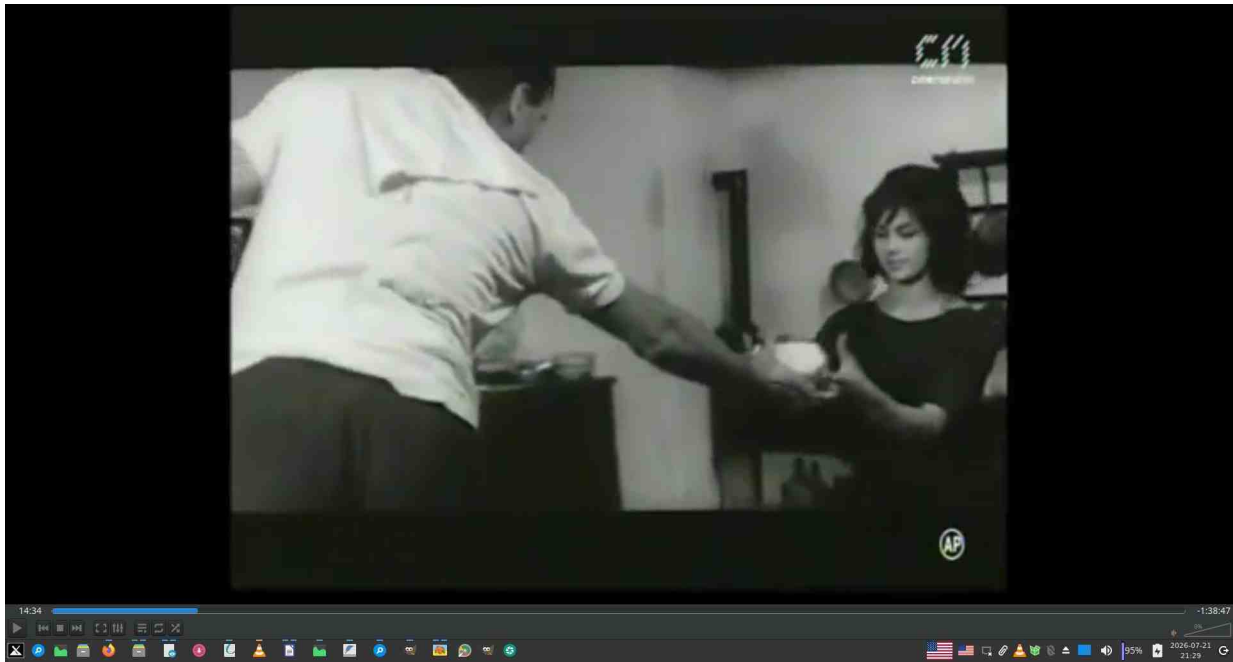






Klára SEBŐK [Read approximately: 'kla:ɾə 'ʃɛbə:k.] [5] (credited as Maria Clara SEBŐK) [Read approximately: ma'ɾia 'klaɾə 'ʃɛbə:k.] — ethnically hungarian in Romania, drawn into film acting with this film, namely with a film of and shortly after Ilarion CIOBANU [102] — as his sister “Lia” [Read approximately: liə.] with mute mutual presence and conversing, [4, minutes 6, 15, 24 and 113]







Taṇṭi COCEA [Read approximately: 'tʌntsi 'kɔtʃeʌ.] — qualified as “Merited Artist”, and awarded 2 times till the shooting of this film [103] — as his mother “Rada”, [Read approximately: 'rʌdʌ.] with conversing and touching, [4, minutes 8 and 29]



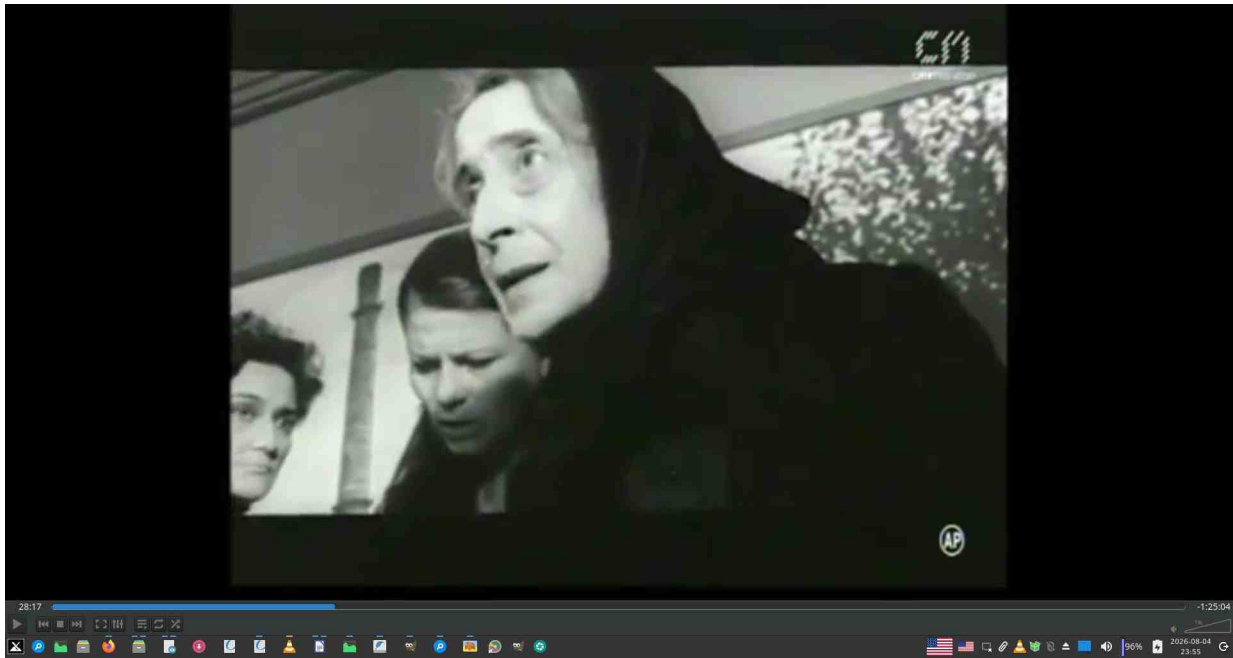


and Nunuța HODOȘ [Read approximately: nə'nɔtsɐ 'hodoʃ.] — drawn into film acting with the film entitled “O dragoste lungă de-o seară” (A Night Long Love) of 1963, namely after Ilarion CIOBANU, at her 2nd film, qualified as “Merited Artist” in 1964 [137] — as the mother of a worker, with mute mutual presence, [4, minutes 26, 26, 28, 28, 29, 29 and 29]

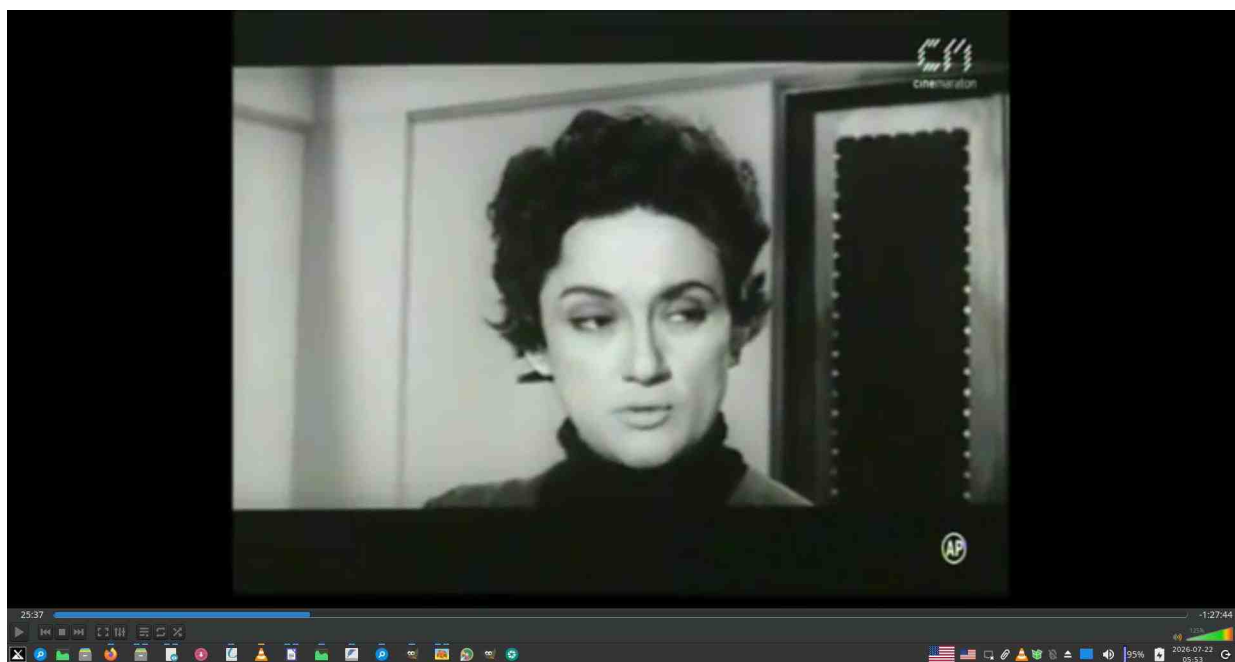
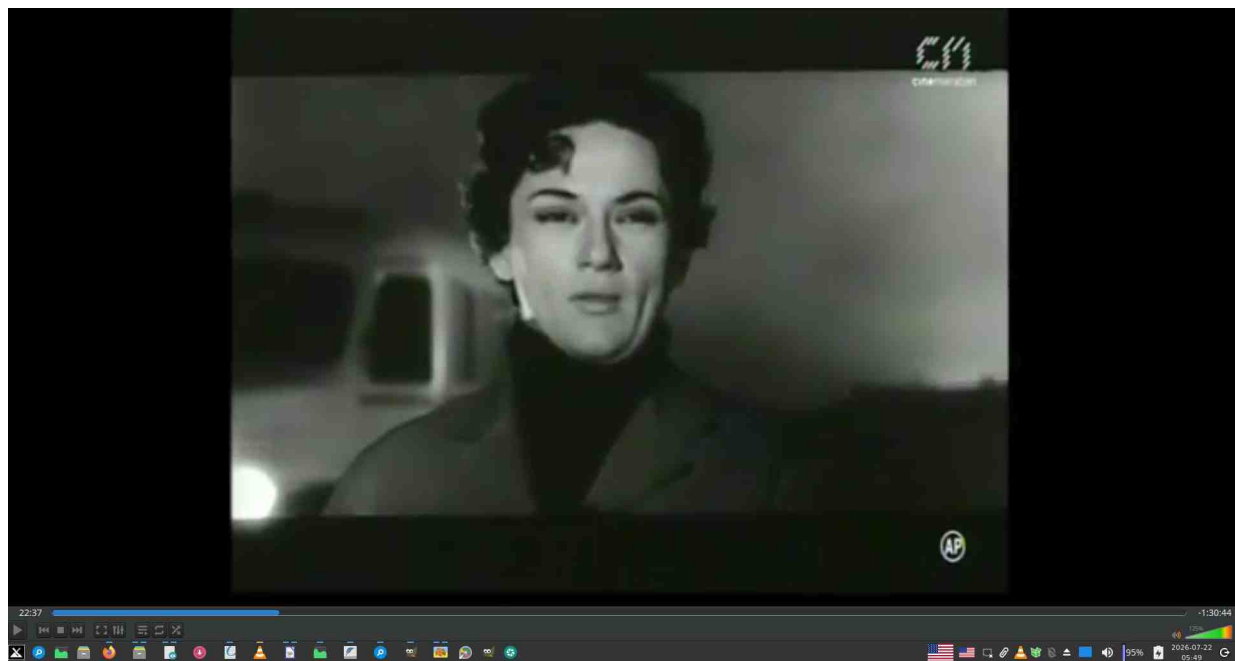


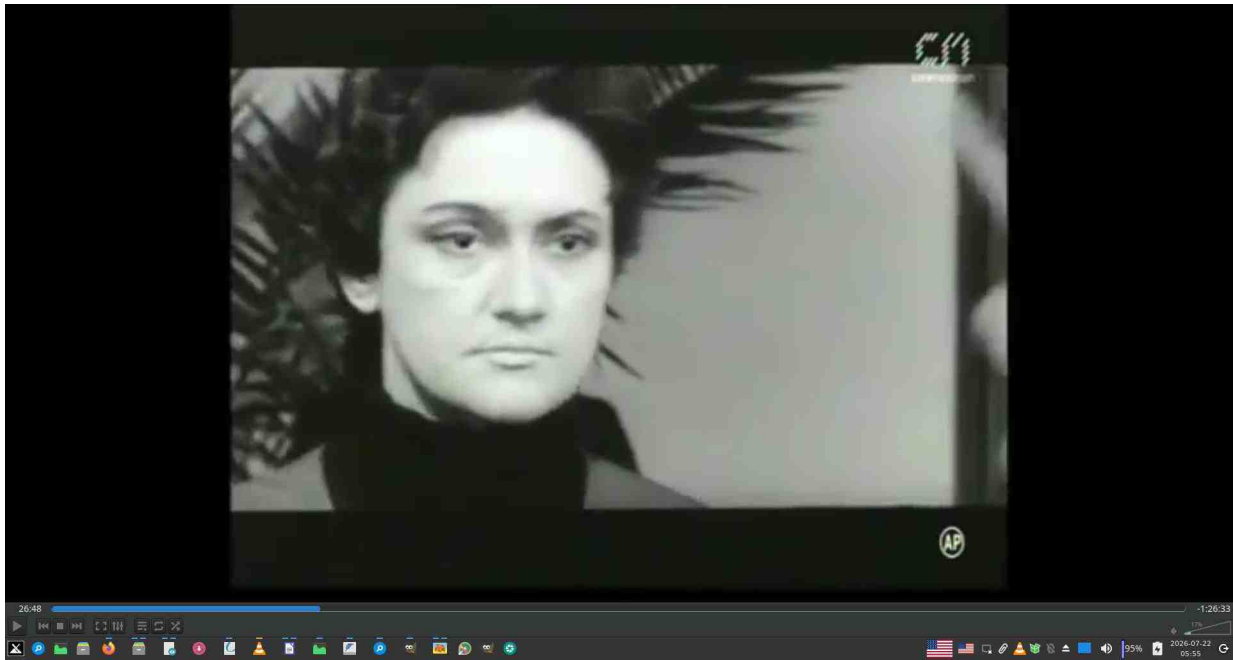






and indirectly with Olga TUDORACHE [Read approximately: 'olga tɔdo'rake.] — at her 6th film, and awarded 4 times till the shooting of this film [104] — as “Rahova”, [Read approximately: 'rɒhova.] by promoting her face: [4, minutes 23, 26, 27, 72 and 110]

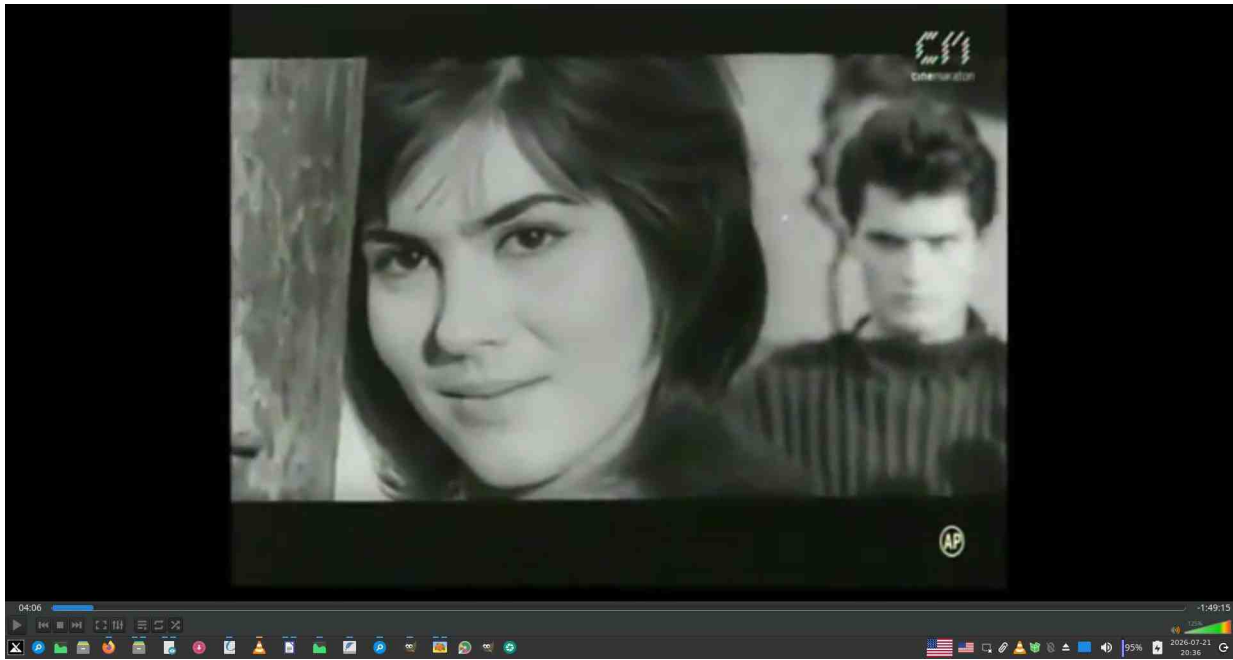


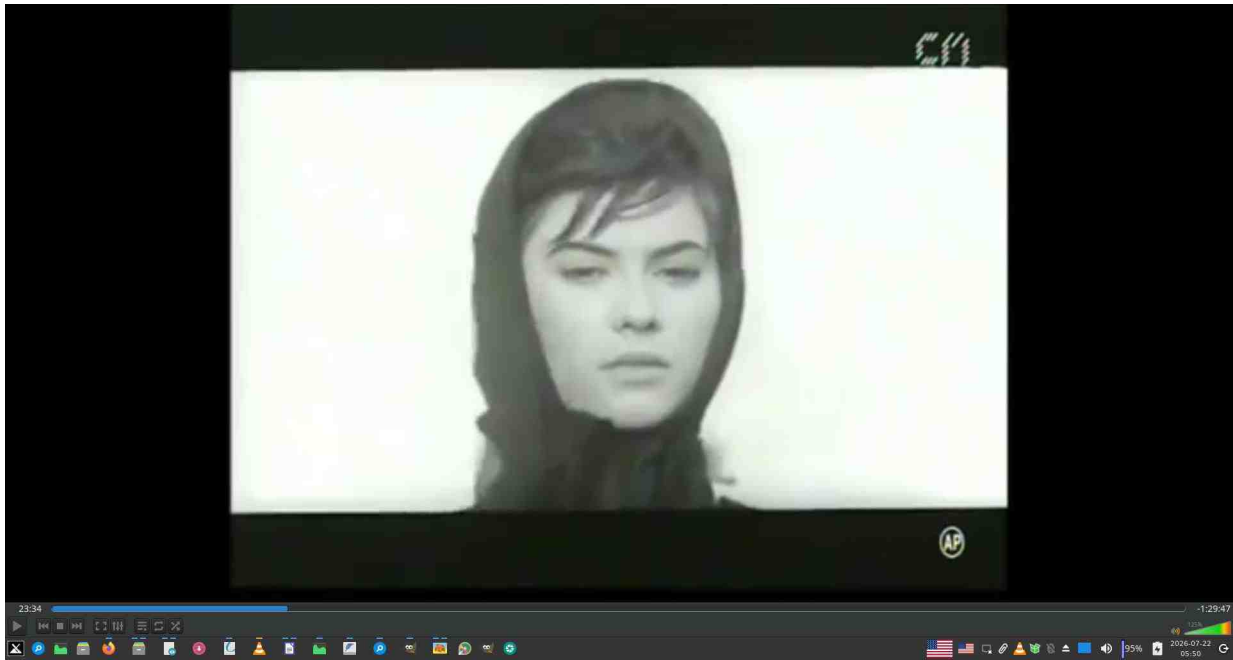


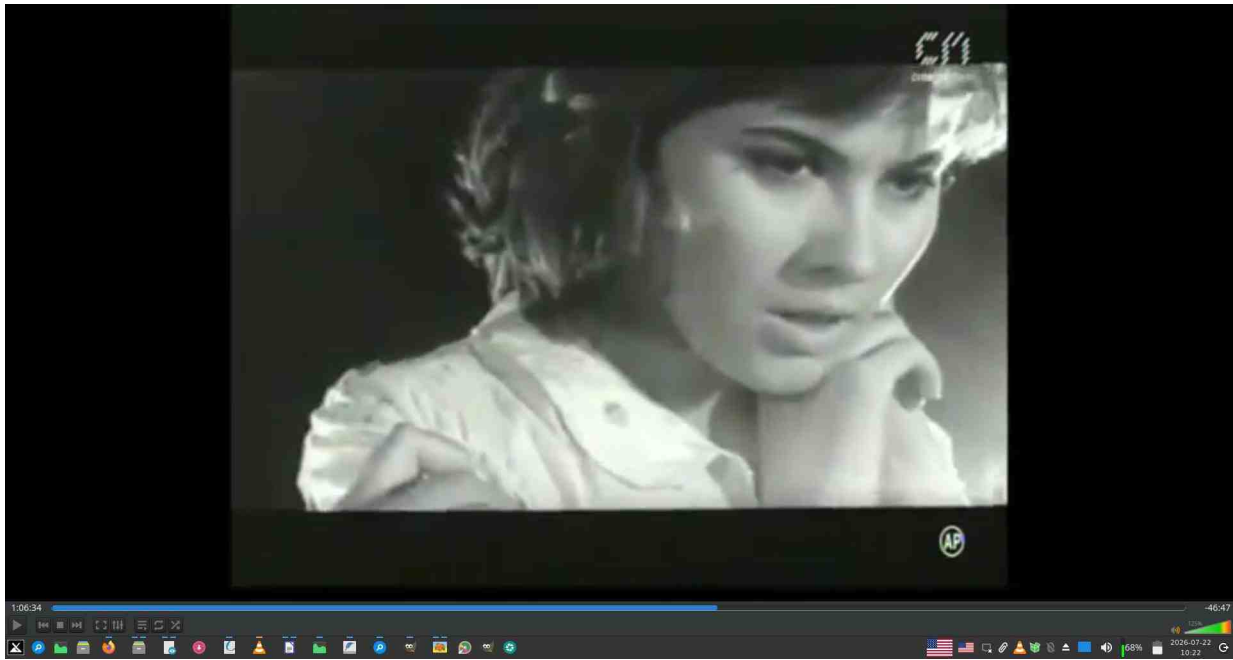


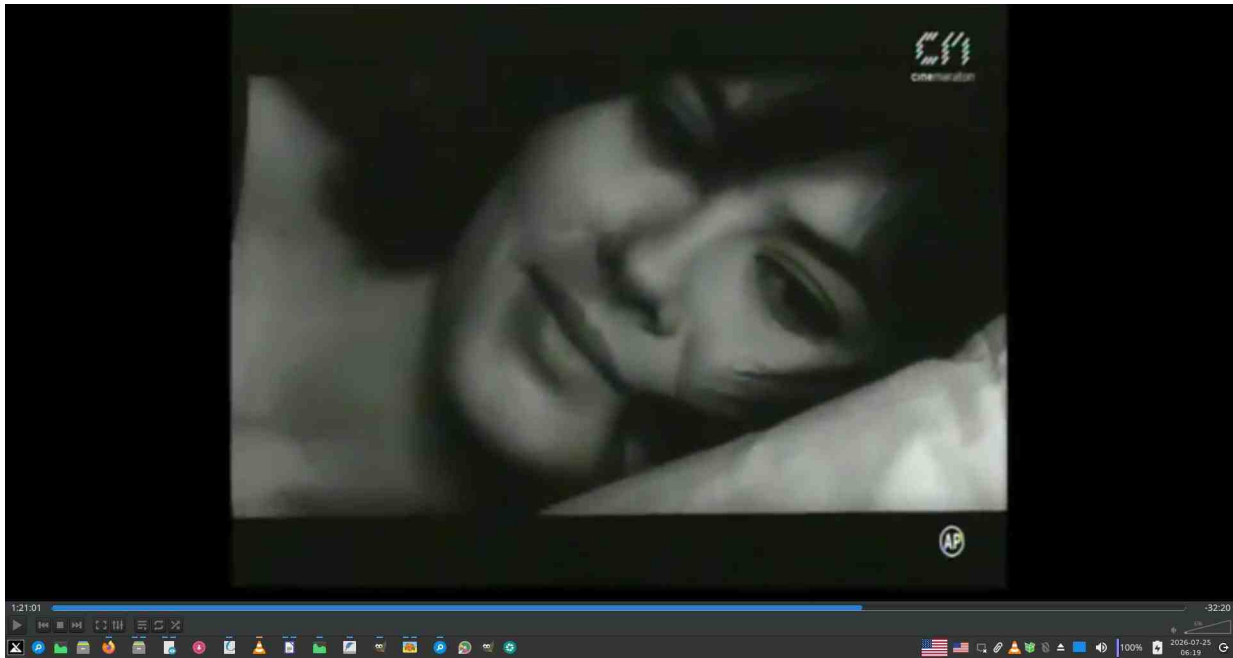
Presumably for after-shooting effects on Ilarion CIOBANU, namely for the case when the shooting effects would not include a relationship of him with one of them, to compensate the less frequency and intensity of his onscreen-connection with them, the film promoted the face and partly naked legs of Klára SEBŐK, [4, minutes 3, 5, 7, 24, 37, 67, 68 and 82]









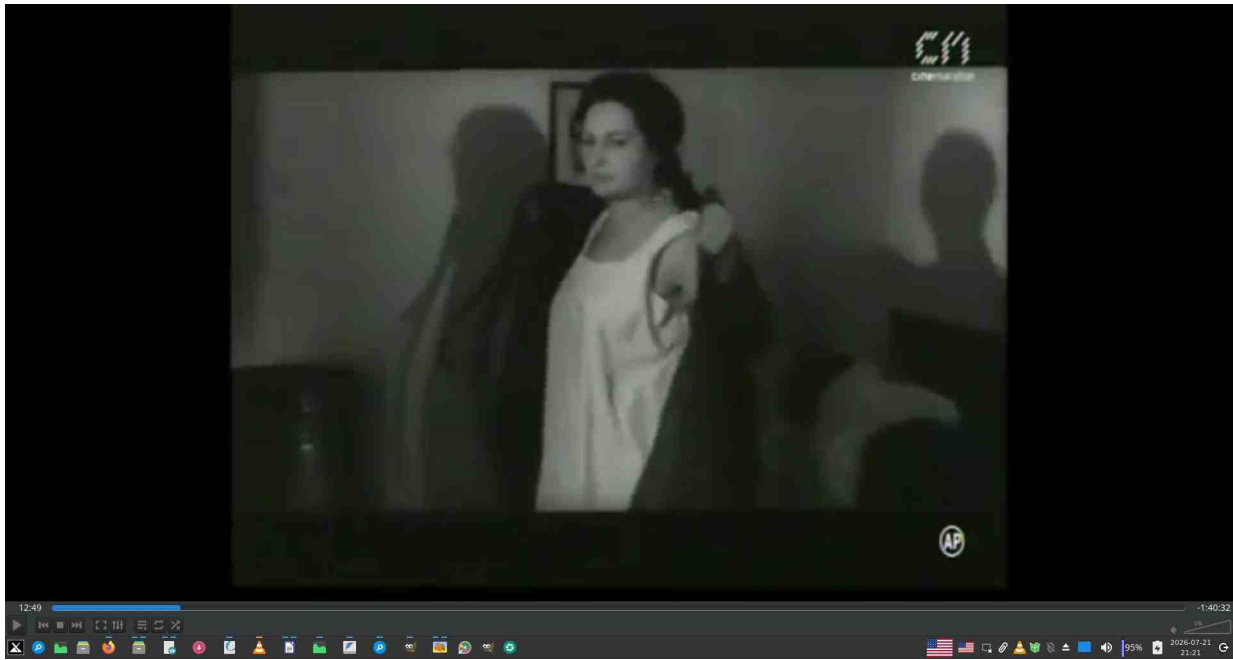


as well as the face of Tanți COCEA: [4, minutes 15 and 92]



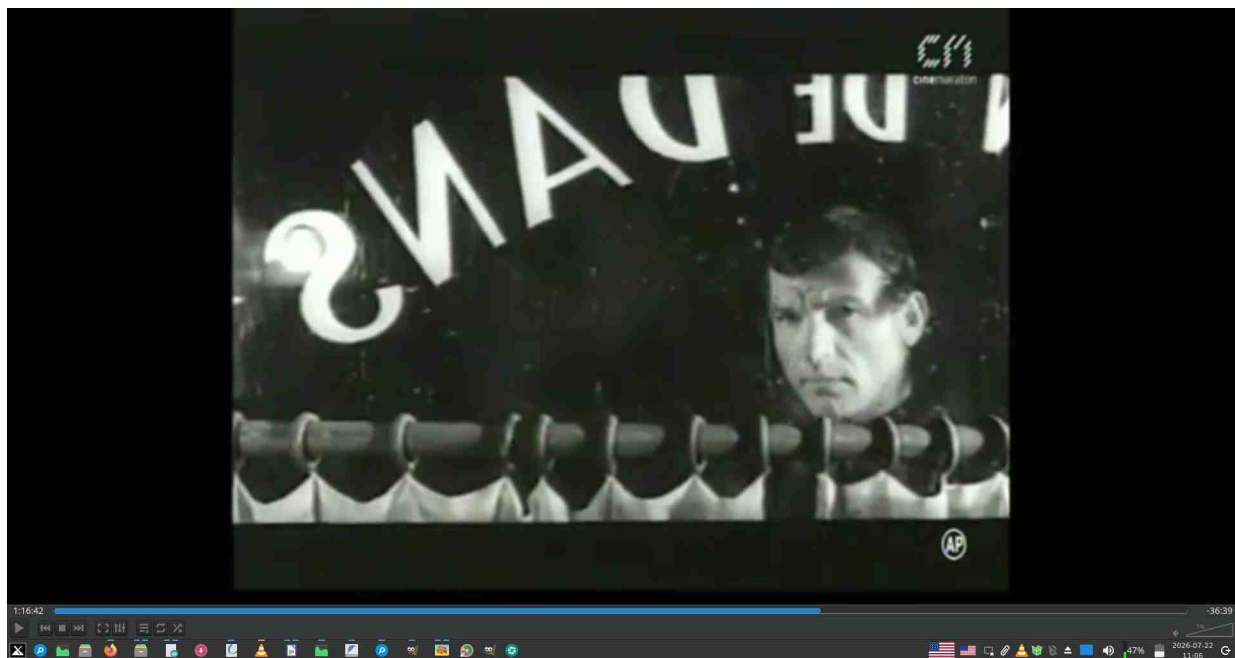


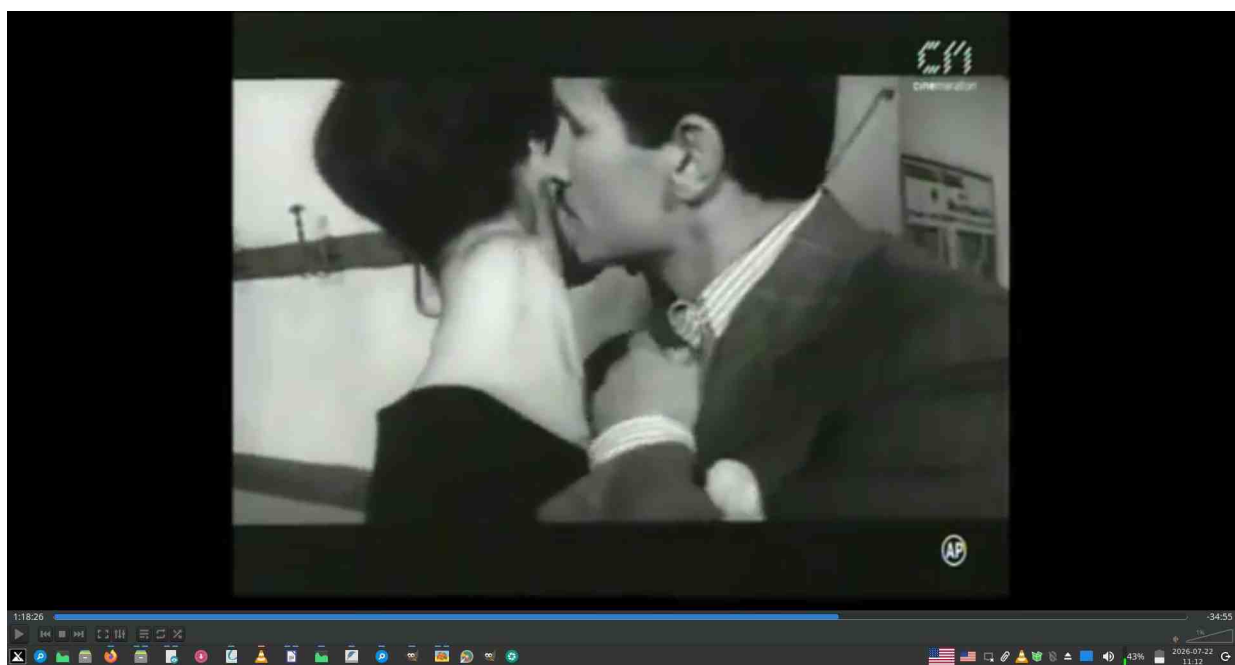
With reference to the presumed need of the romanian national secret political organization for the “moonchildren” [78] of Ilarion CIOBANU, and taking into account that the character of Ilarion CIOBANU in this film was conceived related with three women, as his mother, sister, and girlfriend, it can be presumed that the character “Gheorghe II” was concocted specially for Ilarion CIOBANU, as otherwise Titus POPOVICI acknowledged it. Moreover, the entire family of Ilarion CIOBANU as “Gheorghe II” were required to live in a single room, what made it possible for the film to promote in front of him the partially undressed bodies of Tanți COCEA as his mother and Klára SEBŐK as his sister, the former having been even required to force a stronger physical connection with Ilarion CIOBANU by mildly hitting him in the front: [4, minutes 13, 13, 14 and 14]



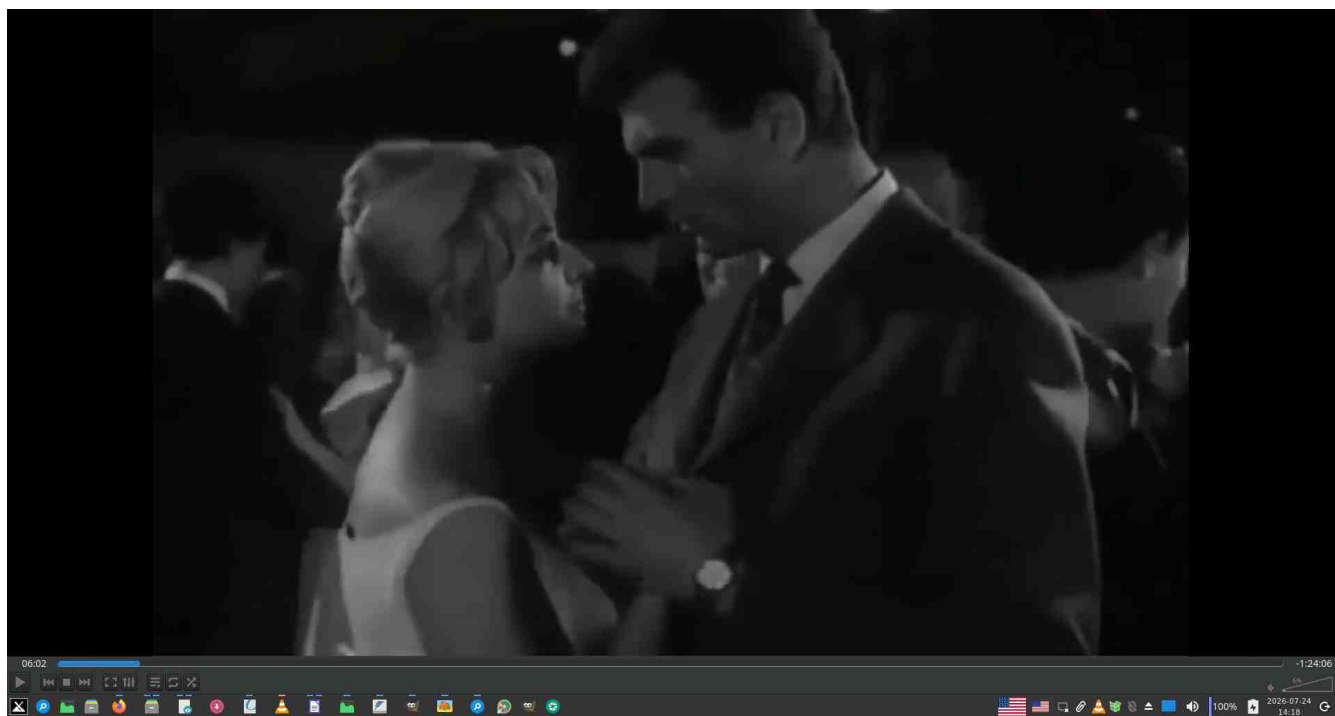


That Ilarion CIOBANU as “Gheorghe II” was required to watch a dancing scene through a window with the romanian inscription word “DANS” meaning “DANCE”, [4, minutes 77, 79 and 79]





can be construed as having been a formulation and programing of a method of initiating a sexual relation with a woman, a formulation and programing also borne by the first name of Tanți COCEA: [Tanți → tanț → tánc (hungarian) = dance.] This formulation and programing had also been made in the film entitled “Omul de lângă tine” (The Man beside You) of 1961, in which Ilarion CIOBANU as “Dumitru POPESCU” was required to dance with Silvia POPOVICI as “Corina CERNEA”: [3, minute 7]



It is to be mentioned that at the time of shooting this film presumably in 1964 Klára SEBŐK was still a dramatic-art student, [102] moreover presumably a first- or second-year student, and this was her first film, what substantiates the presumption that she was selected on the basis of the deemed tastes of Ilarion CIOBANU, and was drawn into the romanian film acting in the implementation of the relationship and marriage guideline of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization, therefore she was part of its Ilarion CIOBANU “project”. [73, minute 24]

It can be presumed that with this film the ethnically hungarian actresses in Romania, primarily the younger and unmarried Klára SEBŐK, but also the older and already married Ibolya FARKAS were subjected to a personal secret policy of romanian ethnical assimilation through being required to act in romanian films roles of love affair with the ethnically romanian actors Adrian MORARU, [Read approximately: ʌdriˈʌn moˈrarɔ̯.] [4, minutes 76 and 87]





and respectively Ilarion CIOBANU, therefore they also were target persons of the romanian national secret political organization. Ilarion CIOBANU was cast with Ibolya FARKAS, and not with the more “marketable” Klára SEBŐK, because the romanian national secret political organization knew that the chance of bringing Ilarion CIOBANU into a relationship with one of them was low, and it wanted to present its failure as due to the family situation of Ibolya FARKAS, and not the nature of the person of Ilarion CIOBANU. That the husband of Ibolya FARKAS, the hungarian actor in Romania Loránd LOHINSZKY, [Read approximately: 'lo:ra:nd 'lohinski.] was conferred the title of “Merited Artist” just in 1964, [108] the year of shooting this film, can be construed as a awarding for his “contribution” to the success of the Ilarion CIOBANU “project” [73, minute 24] of the romanian national secret political organization, his “appeasement” for utilizing his wife in this film in soft sexual scenes, and with this creating the possibility of her becoming the wife of Ilarion CIOBANU.

Presumably with the purpose of expressing, formulating, and programing the personal secret political need for Ilarion CIOBANU’s relationship and marriage with a woman, the film entitled “Cartierul veseliei” (The District of Joy) of 1965 promoted the idea of a woman longing for a man with Ibolya FARKAS as “Cecilia” longing for Ilarion CIOBANU as “Gheorghe II”, [4, minute 93]



with whom she had a love affair.

The film also formulated and programed the need of the romanian national secret political organization for Ilarion CIOBANU's "moonchildren", [78] the personal secret political purpose of his connecting with women, in the first place in a scene of reading the hand of Ilarion CIOBANU as "Gheorghe II", in which Ibolya FARKAS [5] as his girlfriend "Cecilia" concludes: "You shall have four wives, and with each wife you shall have four children, and from each child you shall have four grandchildren." [4, minute 5] That fortune of 4-4-4 has come true in the measure of 3-1-1 till around 2020. [1] [91] In the second place, Klára SEBŐK as "Lia" is presented with her newly born child with a hair-do like that of Ibolya FARKAS as "Cecilia", [4, minute 112]



and the child is taken over by Tanți COCEA as her mother “Rada”, [4, minute 112]

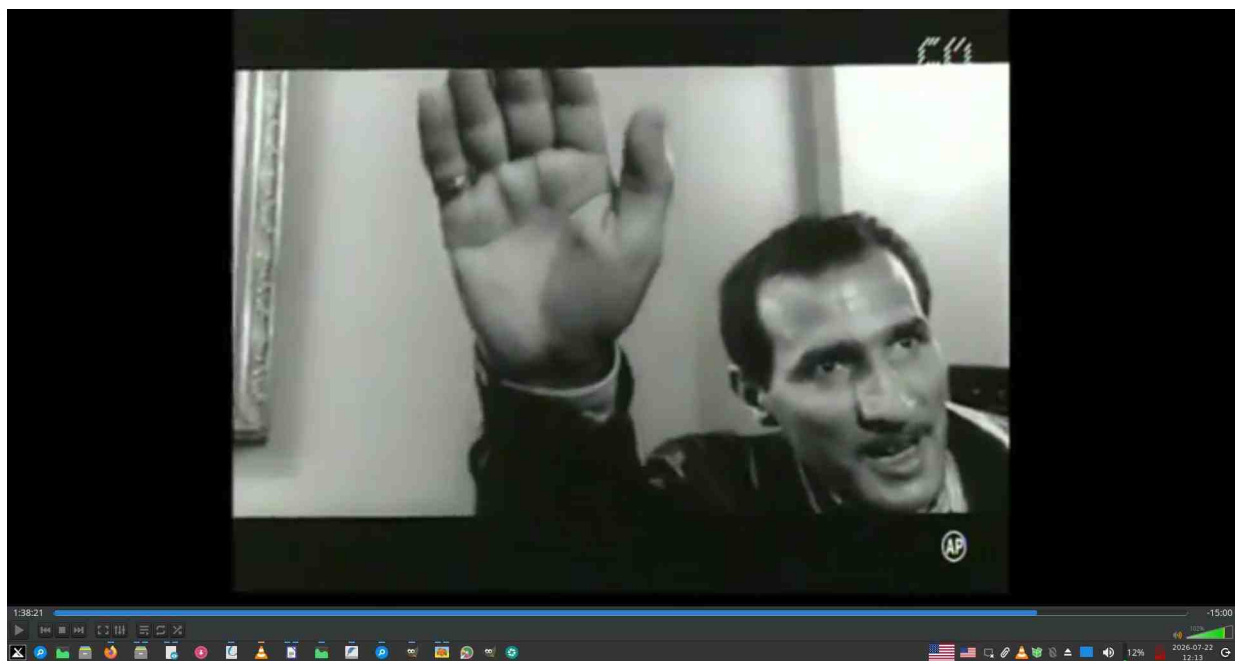


by this means the film formulating and programing that Ilarion CIOBANU was expected to make pregnant all the three above actresses.

The surname “FARKAS” of Ibolya FARKAS, through the mental-association creating string: [Farkas → farkas (hungarian) = wolf], corroborates the presumption that the syntagm “lone wolf” [4, minute 88] was referred to Ilarion CIOBANU, it reflects the conception of the romanian national secret political organization relative to Ilarion CIOBANU.

The film entitled “Cartierul veseliei” (The District of Joy) of 1965 has promoted the concoction of the romanian national secret political organization that through marriage a human integrated with the extant social order of Romania by having required Ibolya FARKAS as “Cecilia” to say to Ilarion CIOBANU as “Gheorghe II”: “Let’s run away to enter the order of the world we as well,” [4, minute 11] the phrase “to enter the order of the world” presumably meaning not only the integration of relatively marginalized humans with the “nation” and the social order of the national state, but also of the romanian “nation” and national state with the rest of the european continent and the planet Terra.

In the implementation of the guidelines of creating and increasing his proficiency in politics and creating and increasing his special romanian national consciousness of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization, Ilarion CIOBANU as “Gheorghe II” was still connected with Gheorghe PĂTRU [Read approximately: 'pətrɔ.] as the member of the Iron Guard “Jean”, [Read approximately: 'ʒan.] [4, minute 99]



which character had been concocted to beat him, [4, minutes 84, 85 and 85]





in the formulation and programing of the approximate message of the romanian national secret political organization to Ilarion CIOBANU: “The members of the Iron Guard are the ‘best romanians’ [4, minute 70] in that they are the most nationalist and the most romanian, even more than you are. Only that, they can only beat, both in the literal and figurative sense: they can beat you in nationalism, romanian nature, and physically as well. I need you not only for your iron-fist, [4, minute 57]

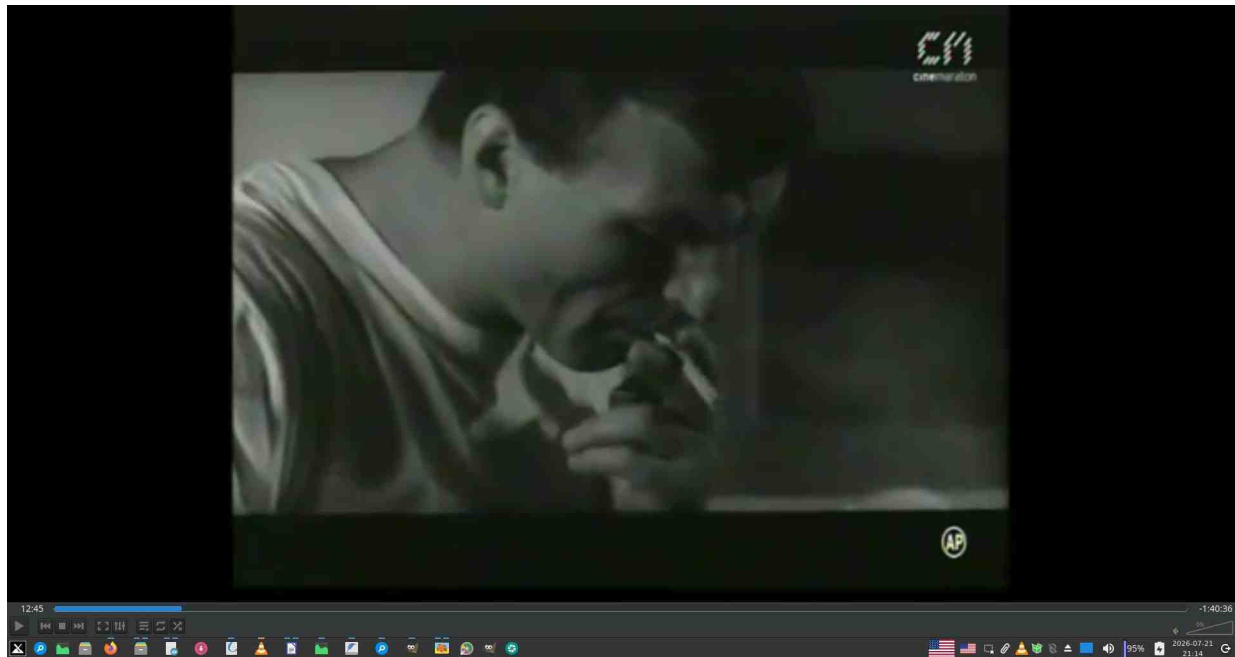


but also for your wisdom of genius, and i expect you to wisely combine them in serving me.” By the fist of Ilarion CIOBANU as “Gheorghe II” the film meant the Securitate and the army of the communist romanian state as means primarily of the leader of the communist party, the function in which Ilarion CIOBANU was meant to be ultimately utilized. The above personal secret political message was also formulated and programed with Constantin DINULESCU [Read approximately: konstan'tin dinɔ'leskɔ.] as “VULCĂNESCU”, [Read approximately: vɔlkə'neskɔ.] required to act a double personality of the state-security general inspector and a politician of the Iron Guard, [5] saying: “With the idiots, imbeciles, and incapables who are only able to beat i have nothing to do. [4, minute 101] Violence without intelligence is useless.” [4, minute 71] This was the ideological starting-point of the operation of the romanian national secret political organization for the spiritual or physical elimination of the remaining members of the former Iron Guard from the ranks of the romanian “nation” after the second world war. [See my book entitled “The Violent Spiritual Engineering in Pitești” of 2015.]

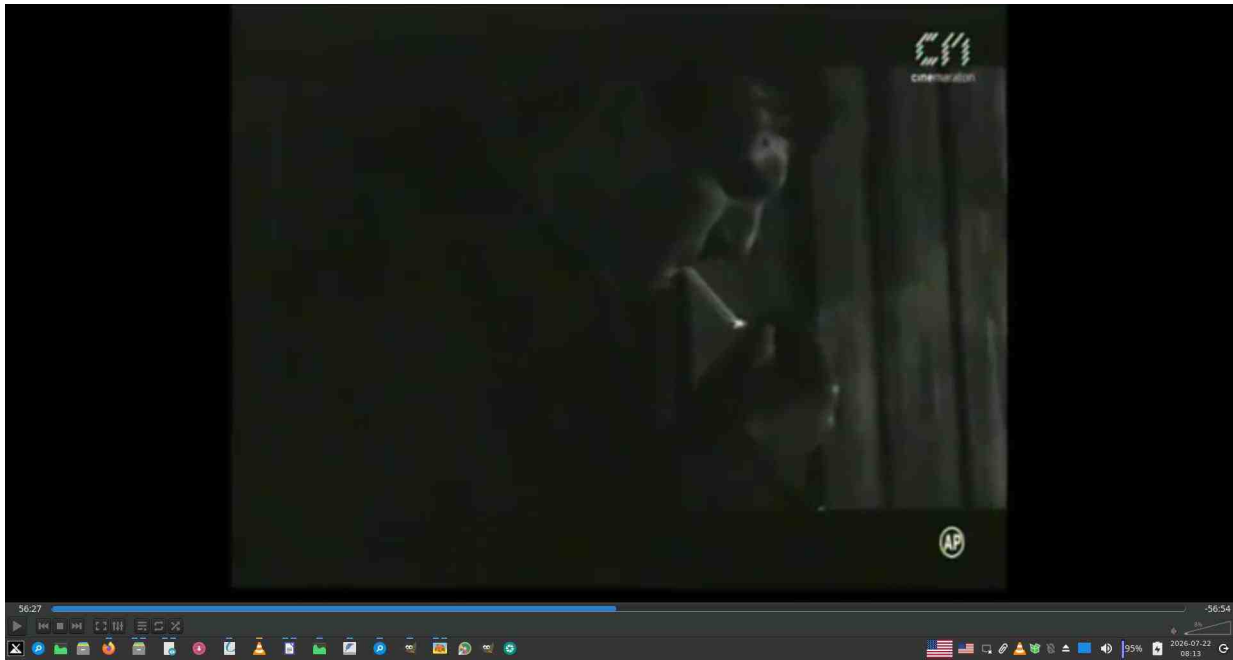
As presumed guidelines of the national secret policy of the romanian national secret political organization, the film entitled “Omul de lângă tine” (The Man beside You) of 1961 has implemented addiction to drinking, [4, minutes 82 and 84]



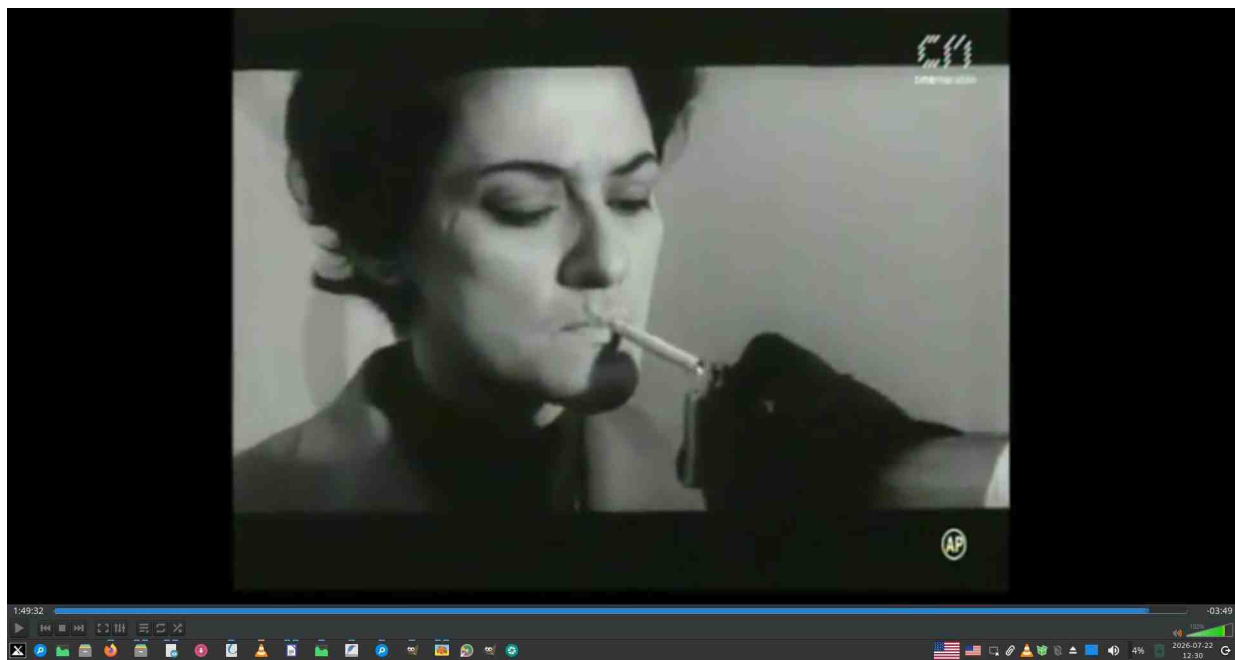
and addiction to smoking: [4, minutes 13, 14, 48, 48, 57, 62, 72, 83, 89 and 110]











2.4. The film entitled “Răscola” (The Revolt) of 1966

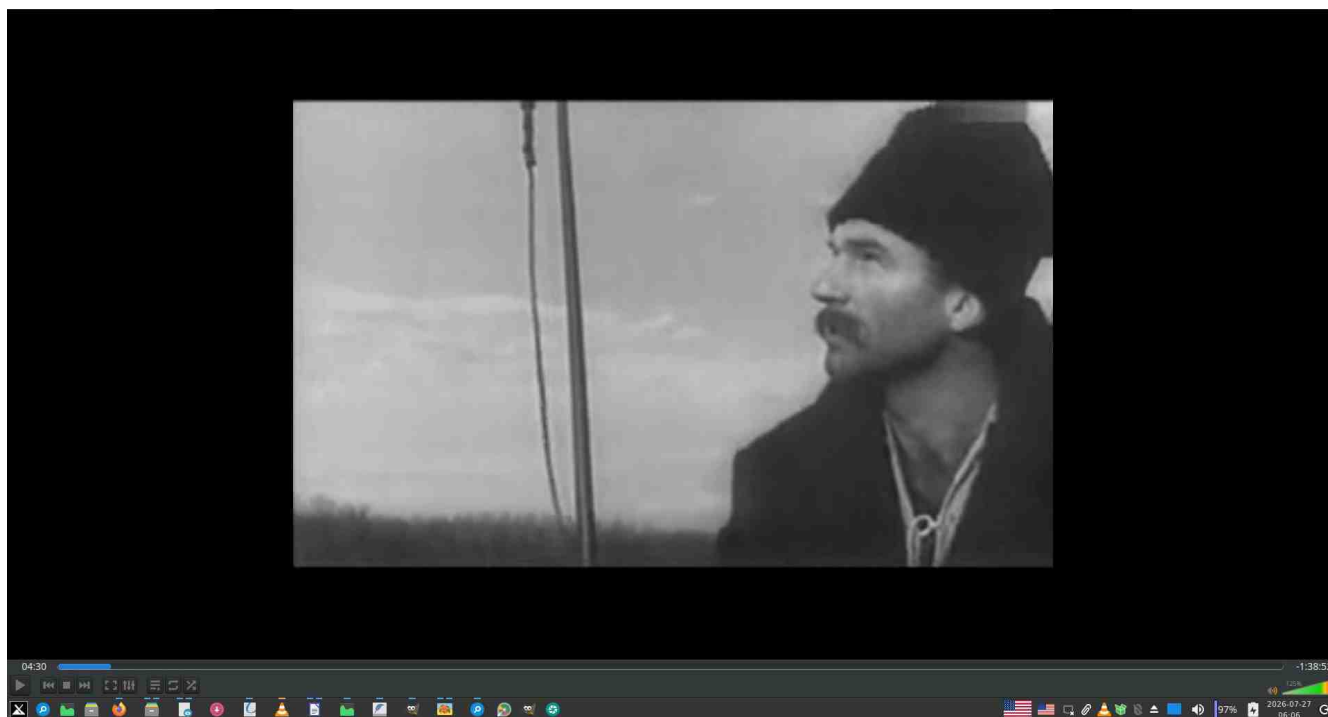
Besides its being presumed and presented by me to have been a means of the film national secret political propaganda and the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization generally, around the 6th feature film in order of shooting of Ilarion

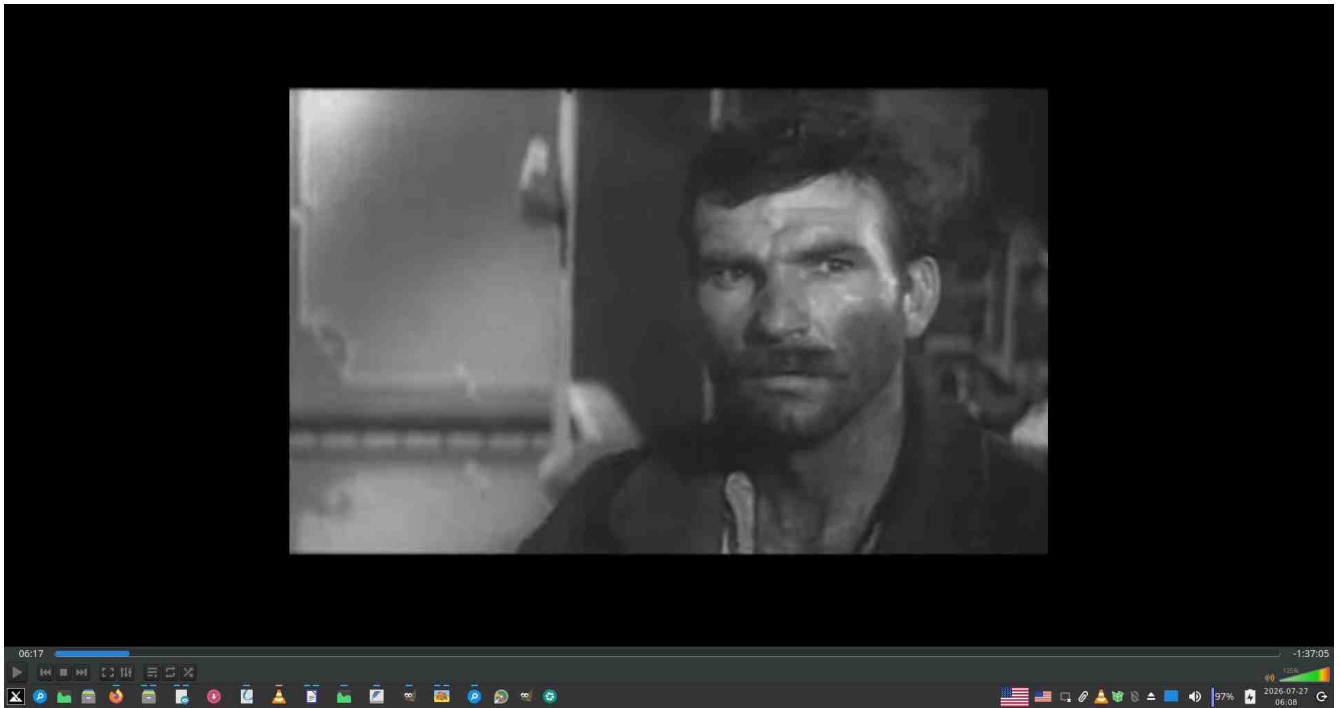
CIOBANU entitled “Răscoala” [Read approximately: rəs'koala. In the english language: The Revolt.] of 1966 had not been found to have been a “political and propagandistic” means of the communist party in Romania, the Romanian Workers’ Party or the Romanian Communist Party particularly. [94, p. 111]

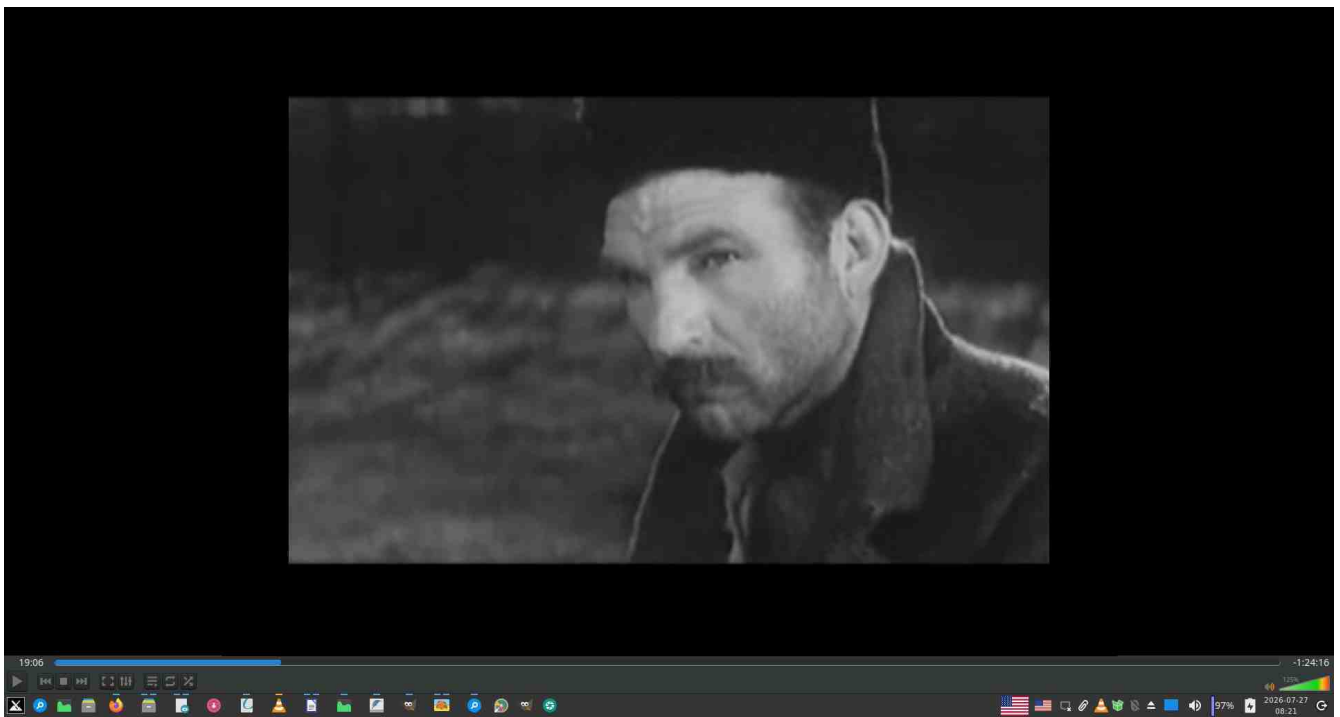
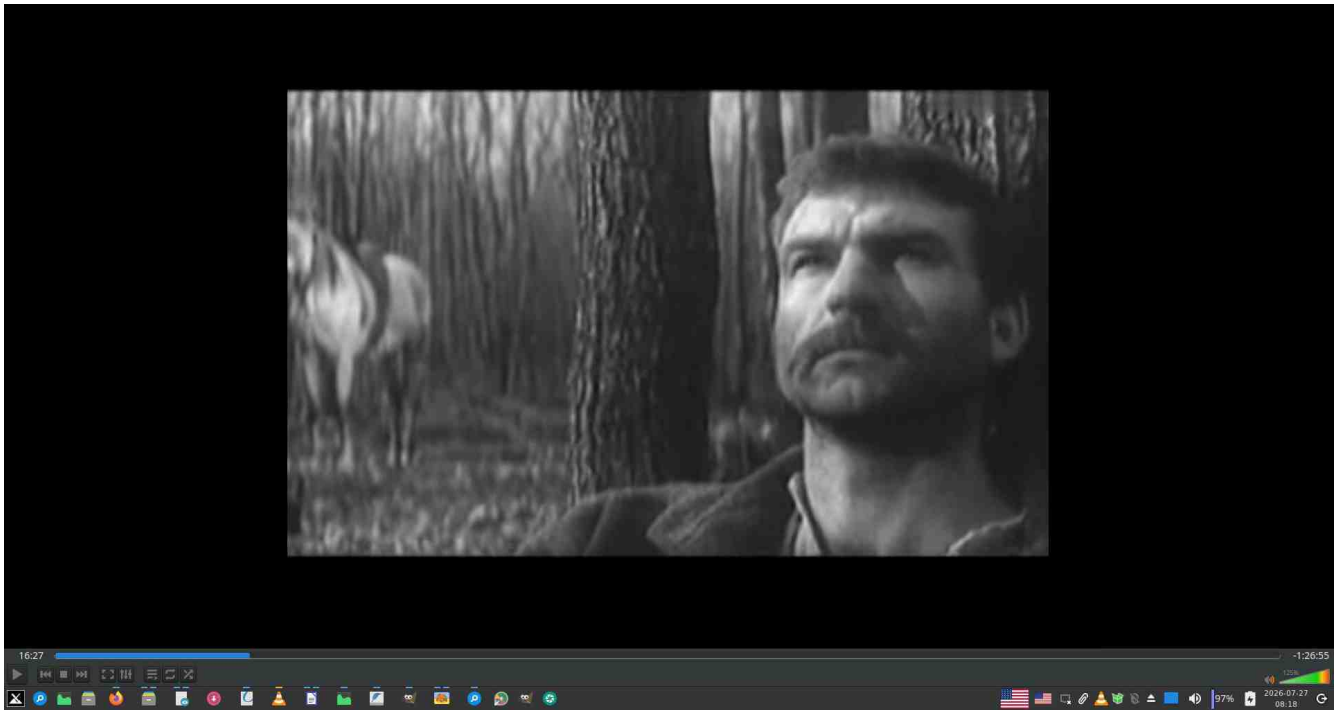
In carrying out the national secret political propaganda relative to Ilarion CIOBANU of the romanian national secret political organization, the film-makers incorporated into the film entitled “Răscoala” (The Revolt) of 1966 numerous clips of the face of Ilarion CIOBANU as the main element of that propaganda: [6, minute 2]



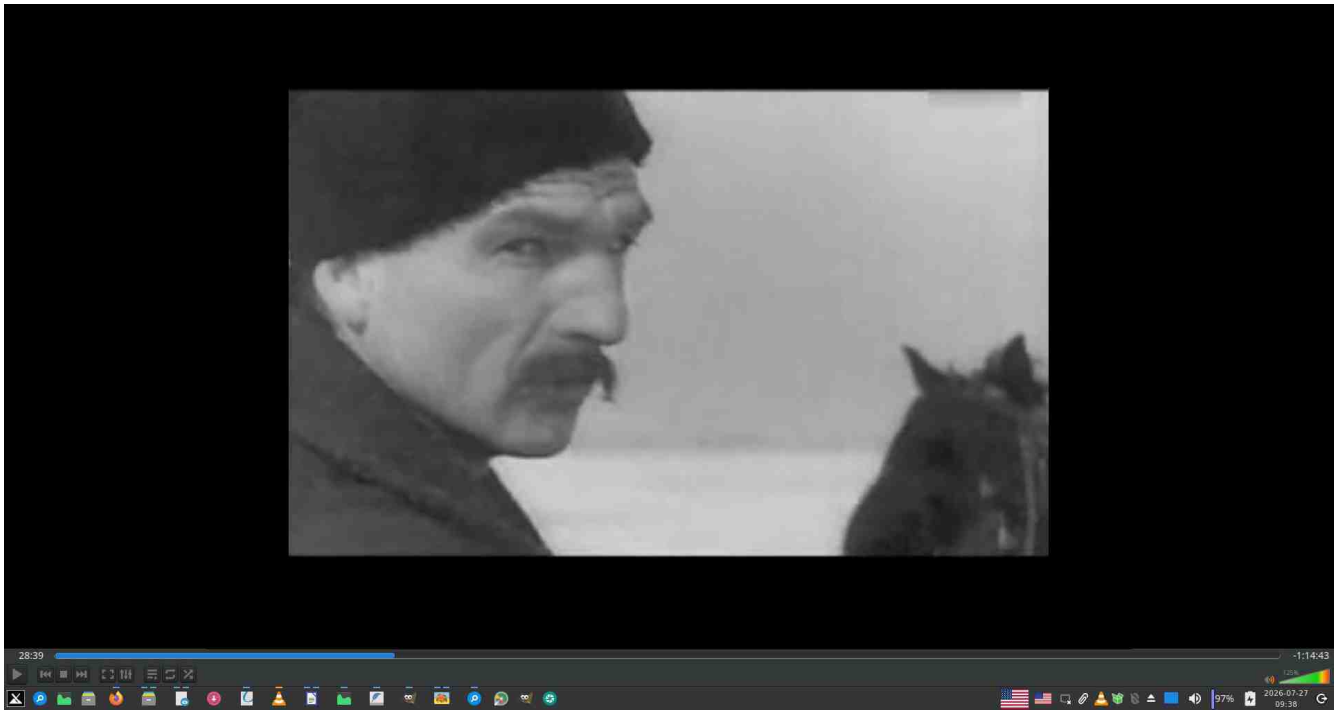
in the following scene, it is characteristic that although Ion BESOIU is speaking, the film places the face of Ilarion CIOBANU in the foreground: [6, minutes 3, 5, 7, 13, 17, 20, 20, 26, 29, 54, 54, 55, 55, 65, 68, 79, 84, 91, 98 and 100]





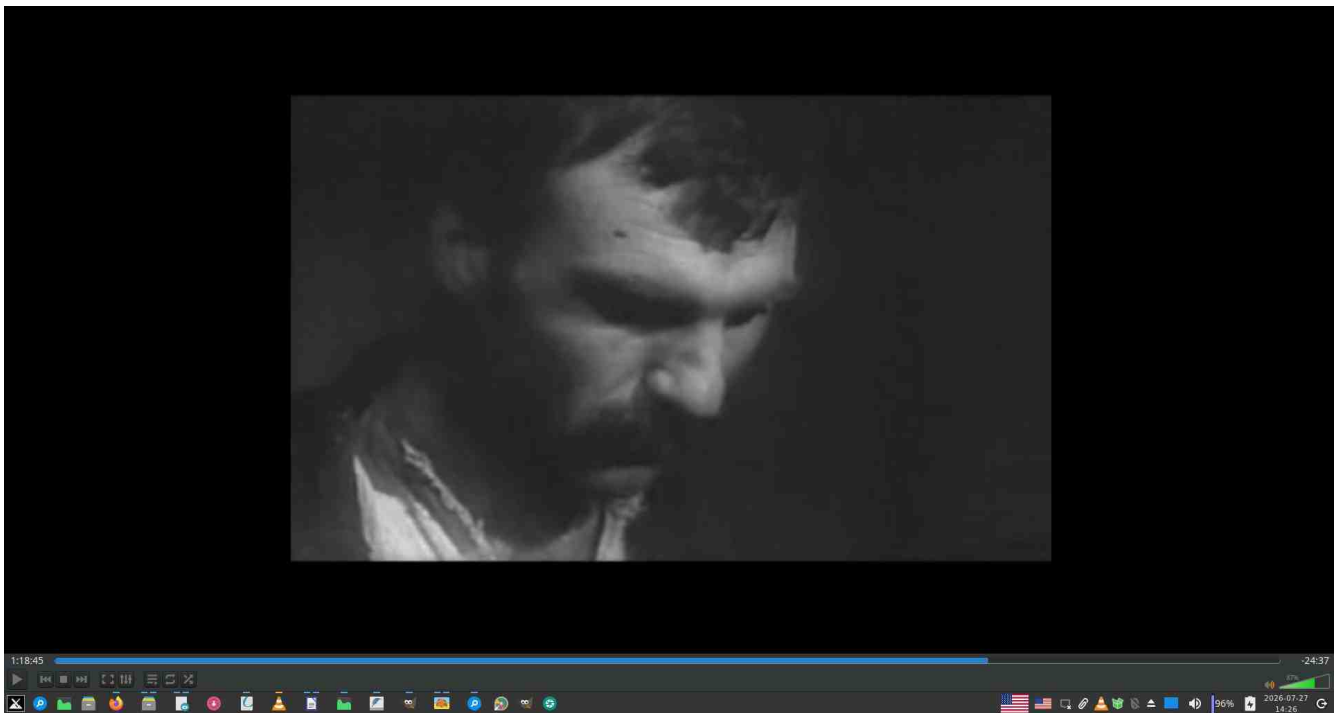
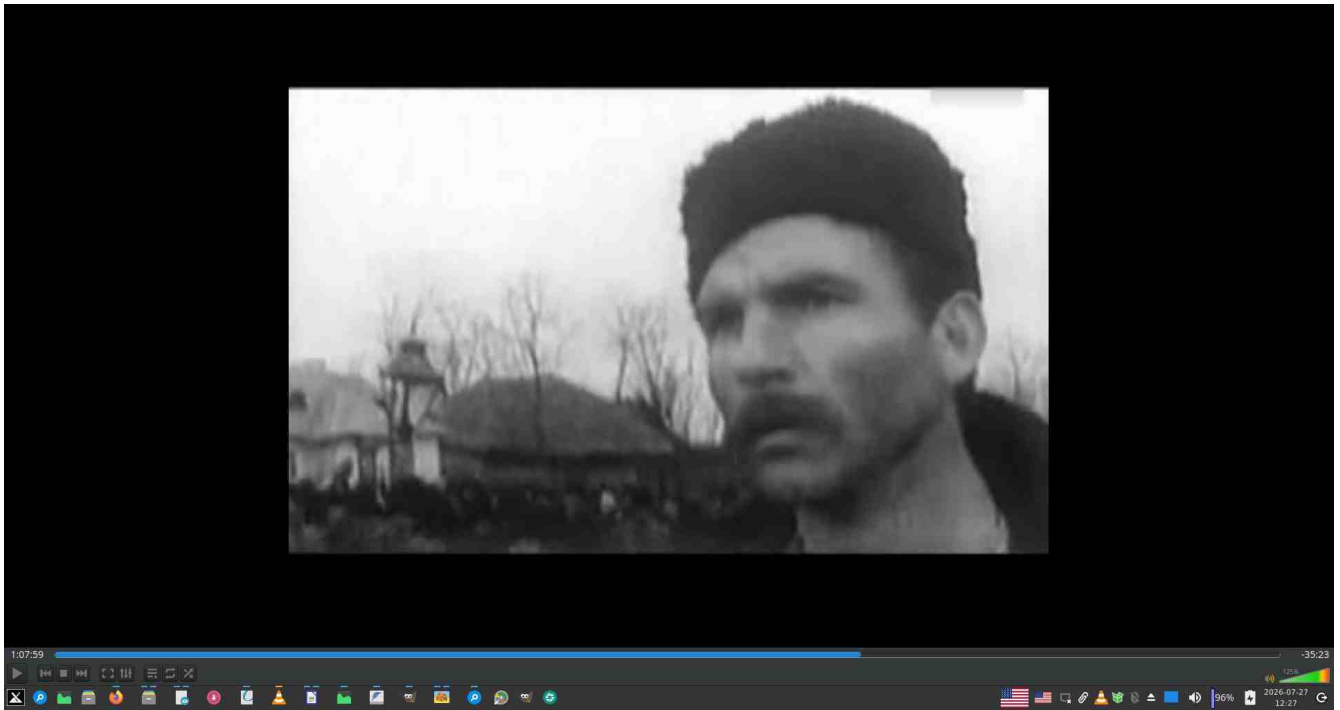


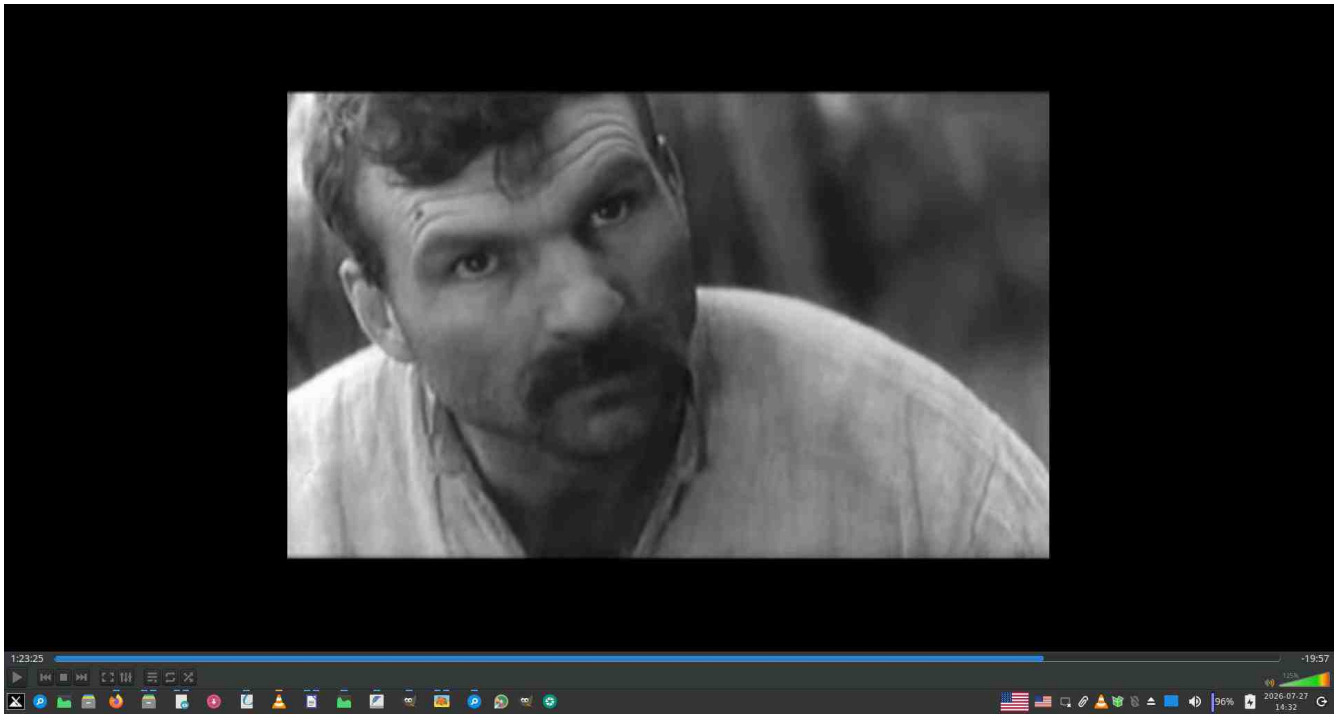


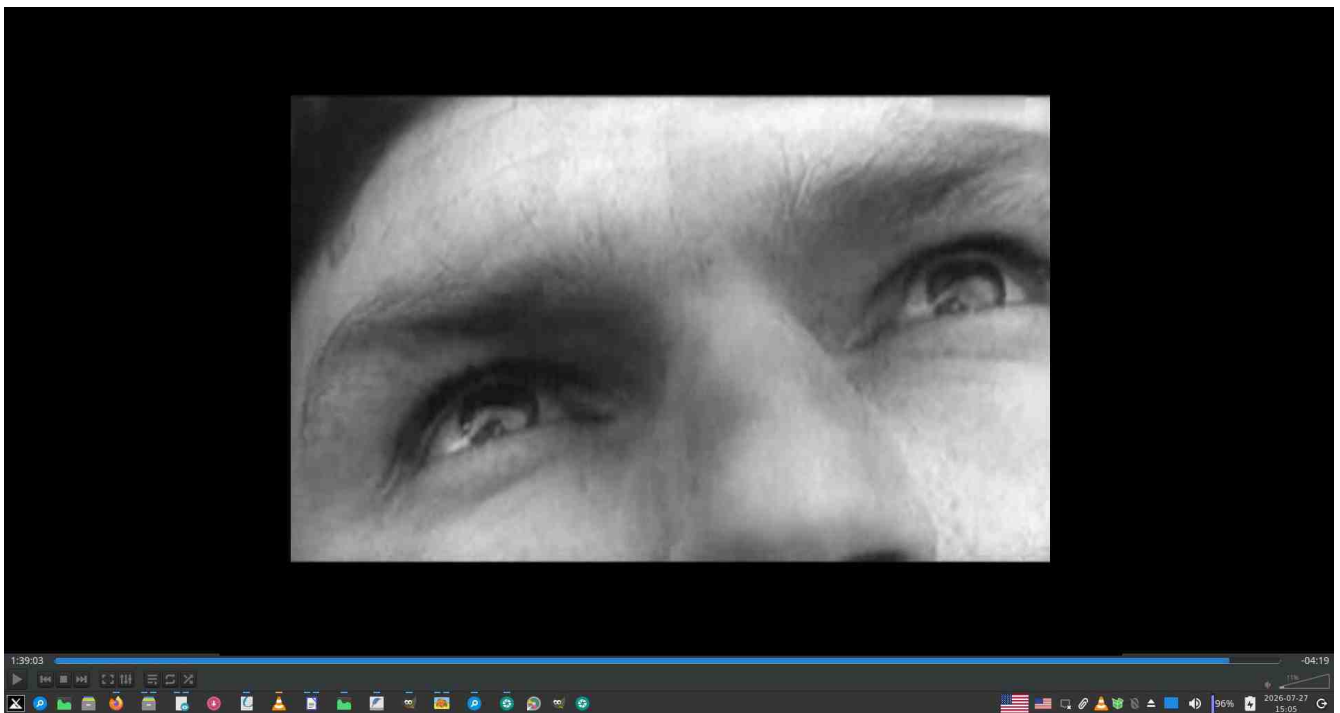








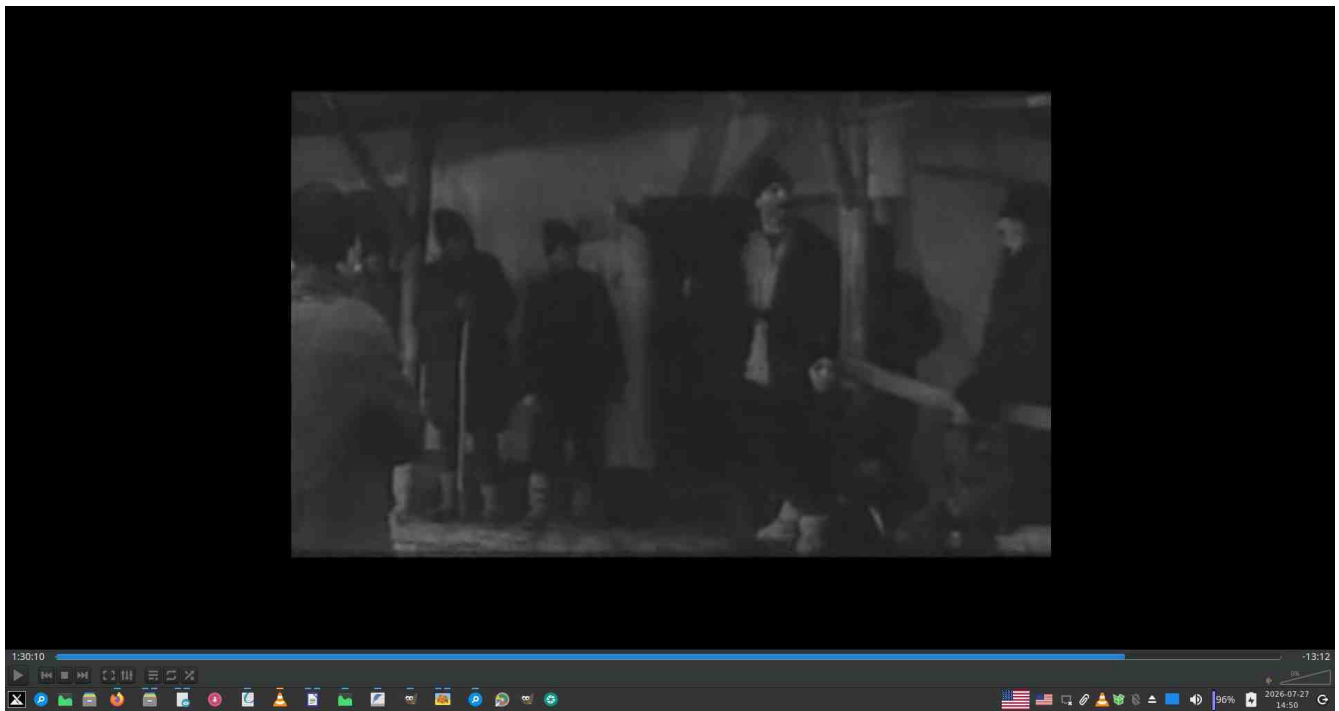




That in the film entitled “Răscoala” (The Revolt) of 1966 Ilarion CIOBANU was required to act the coachman of a boyar, [6, minute 2]



and lead the revolt of the peasants in his village, [6, minutes 91, 91 and 97]



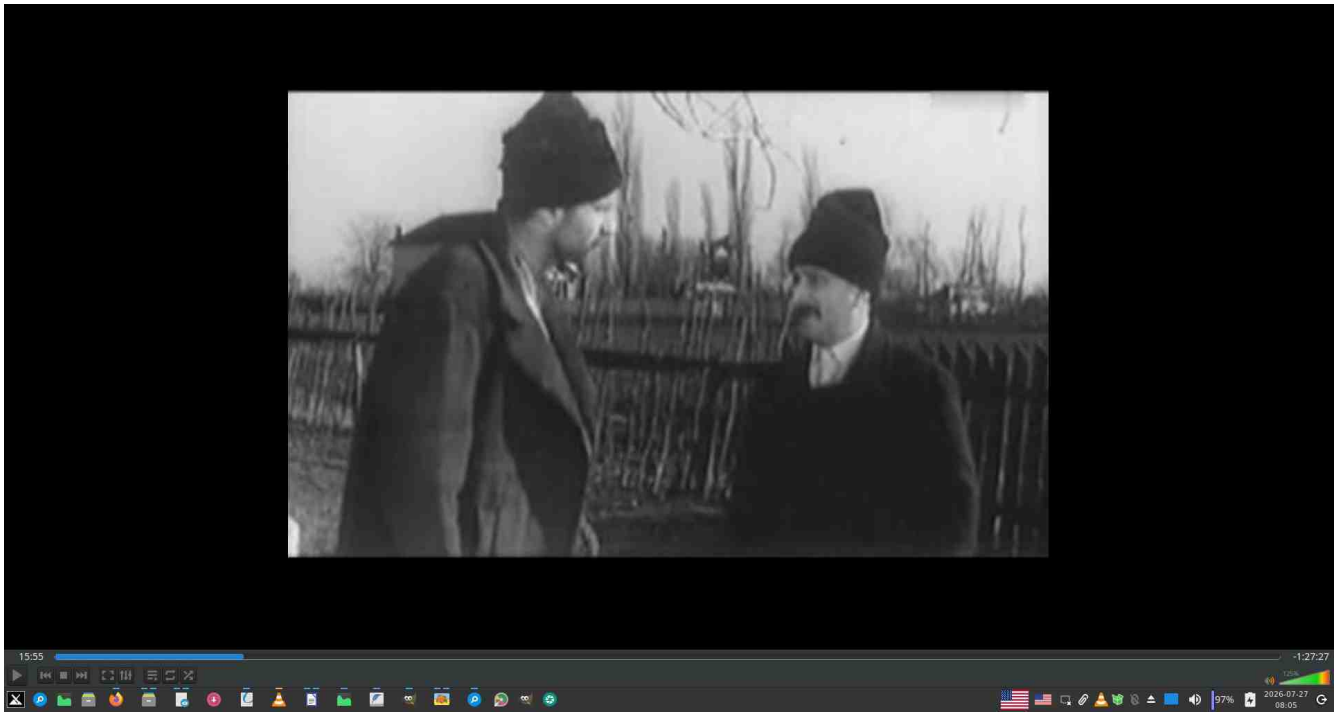


can be presumed to have been formulations and programings of the intention of the romanian national secret political organization to make of Ilarion CIOBANU a national political star, and utilize him as a political “leader”, [39, minute 16] namely an implementation of the political-leader guideline of its personal secret policy relative to Ilarion CIOBANU.

In the implementation of the guideline of creating and increasing his proficiency in film acting of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization, Ilarion CIOBANU was required to act the leading character of the peasant “Petre PETRE”, and as such he was directly onscreen-connected with the film national stars Ion BESOIU — at his 12th film, and awarded 2 times till the shooting of this film, [100] recurring from the films of Ilarion CIOBANU entitled “Setea” (The Thirst) of 1961 and “Cartierul veseliei” (The District of Joy) of 1965 — as “Grigore IUGA”, [7] [Read approximately: gri'gore 'jɔgΛ.] the son of the boyar, in one scene, directly onscreen, [6, minute 7]

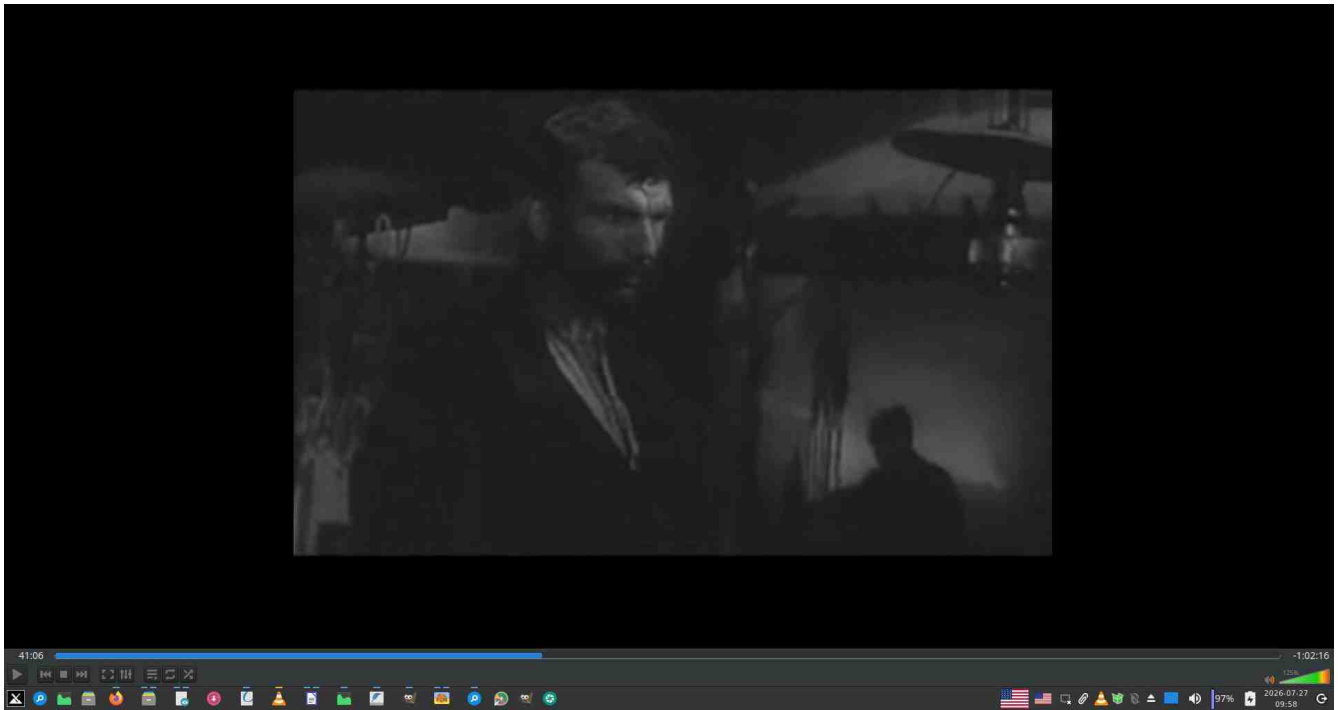


their relation of their characters indicating the national secret political superiority of Ion BESOIU during the communist epoch of Romania, confirmed by his collaboration with the Securitate; [100] Ștefan MIHĂILESCU-BRĂILA — at around his 14th film, and qualified as “Merited Artist” till the shooting of this film, [113] recurring from the film of Ilarion CIOBANU entitled “Omul de lângă tine” (The Man beside You) of 1961 — as the scribe “Lupu CHIRIȚOIU”, [Read approximately: 'lɔpɔ kiri'tsojɔ.] [7] in a scene onscreen, [6, minute 16]



and in another scene offscreen, [6, minutes 41 and 42]

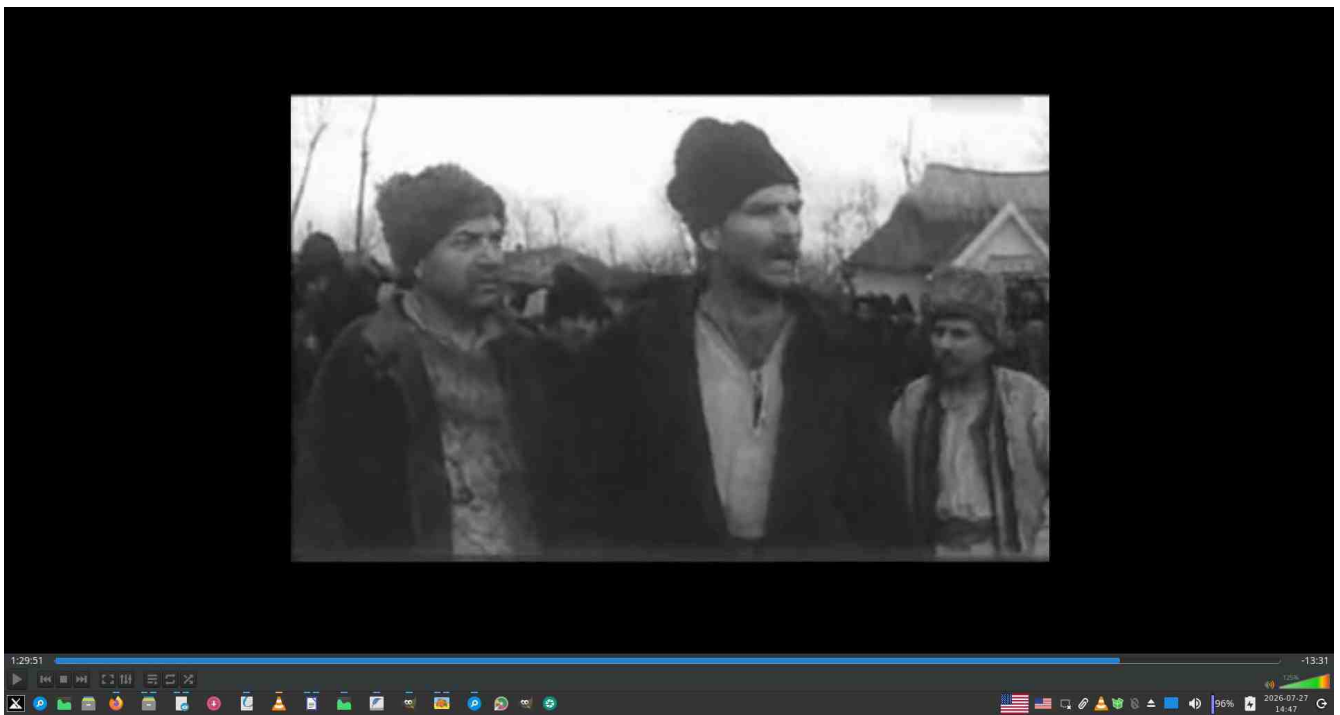
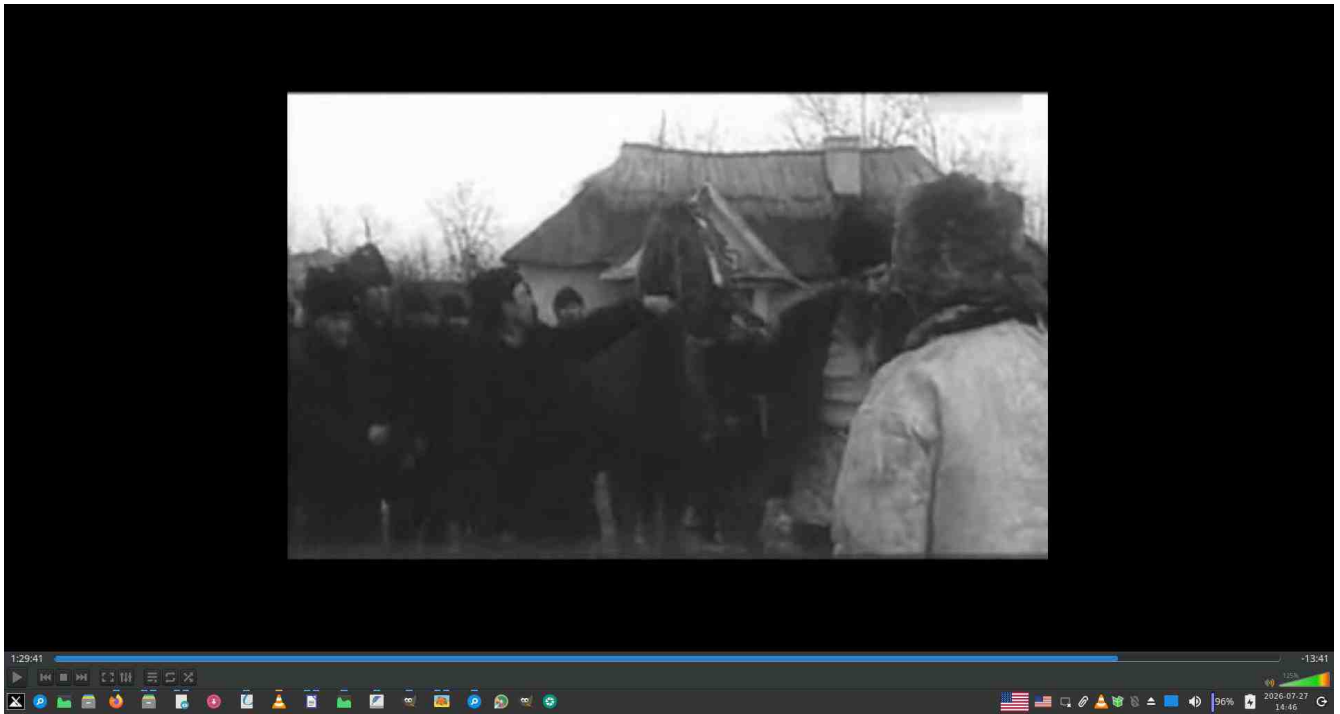




Ernest MAFTEI — at his 11th film, and awarded 1 time till the shooting of this film, [98] recurring from the films of Ilarion CIOBANU entitled “Setea” (The Thirst) of 1961, “Omul de lângă tine” (The Man beside You) of 1961, and “Cartierul veseliei” (The District of Joy) of 1965 — as the peasant “Marin STAN”, [Read approximately: mɐ'rin stɐn.] [7] only in collective scenes, and required in efficiently exercising his personal secret political teaching function to stay close to Ilarion CIOBANU, who was required to express, formulate, and program his national secret political superiority relative to the more experienced and more awarded Ernest MAFTEI with the sentence: “You shut up!”, [6, minute 67] [6, minute 50, 43, 43, 85, 90 and 90]



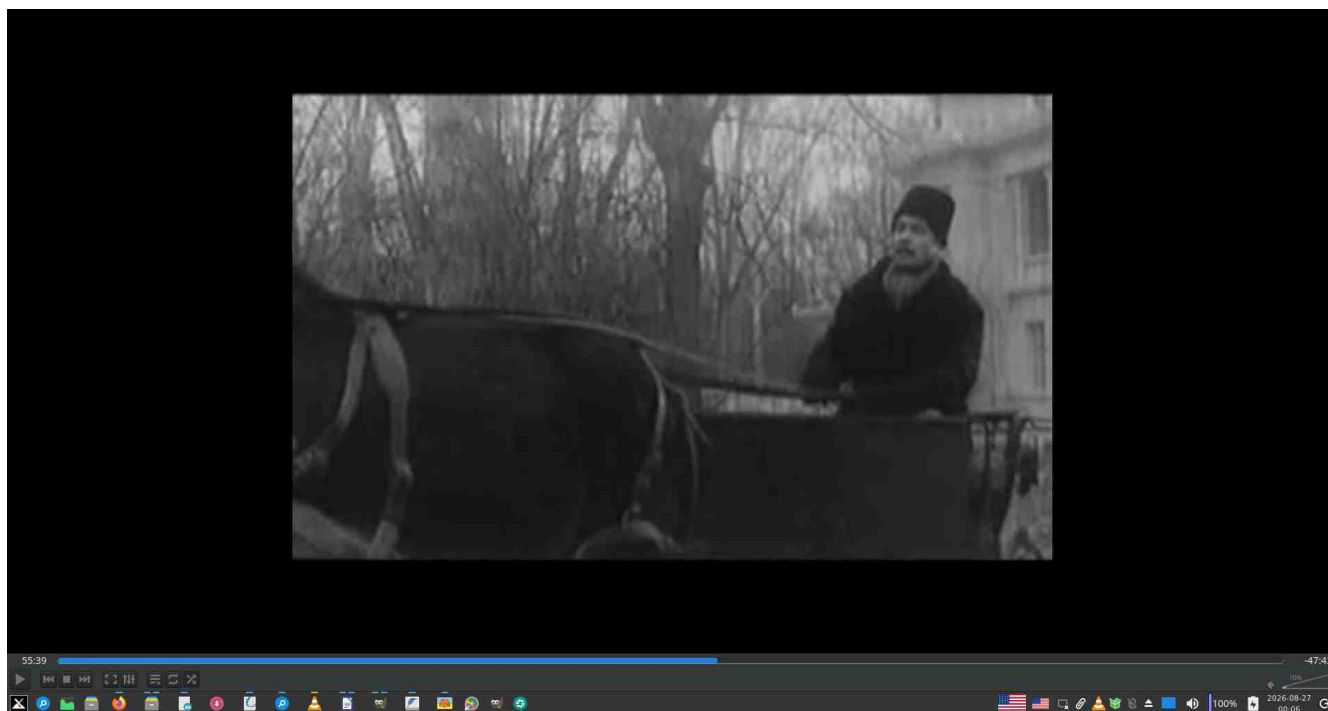




Constantin CODRESCU [Read approximately: kod'reskɔ.] — graduated in acting, at his 9th film, and awarded 1 time till the shooting of this film [114] — as the politician “Alexandru BALOLEANU”, [Read approximately: balo'leanɔ.] [7] [6, minute 46]



xxx and indirectly with Colea RĂUTU — at his 14th film, qualified as “Merited Artist”, and awarded 1 time till the shooting of this film, [115] recurring from the film of Ilarion CIOBANU entitled “Setea” (The Thirst) of 1961 — as the underfarmer “Cosma BUTUC”, [Read approximately: 'kosma bə'tøk.] [7] [6, minutes 56, 56 and 57]





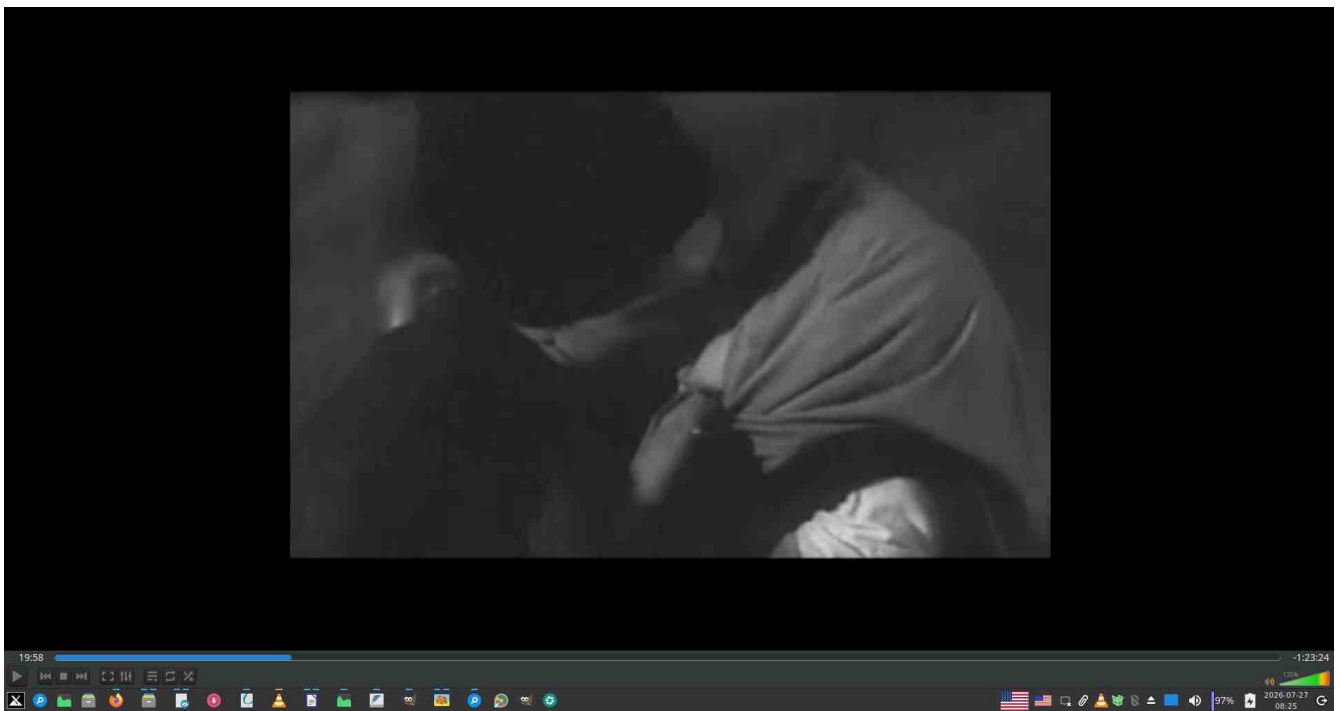
and indirectly offscreen with Amza PELLEA — at his 10th film, and awarded 1 time till the shooting of this film, [61] recurring from the film of Ilarion CIOBANU entitled “Setea” (The Thirst) of 1961 — as an army captain, [6, minute 89]

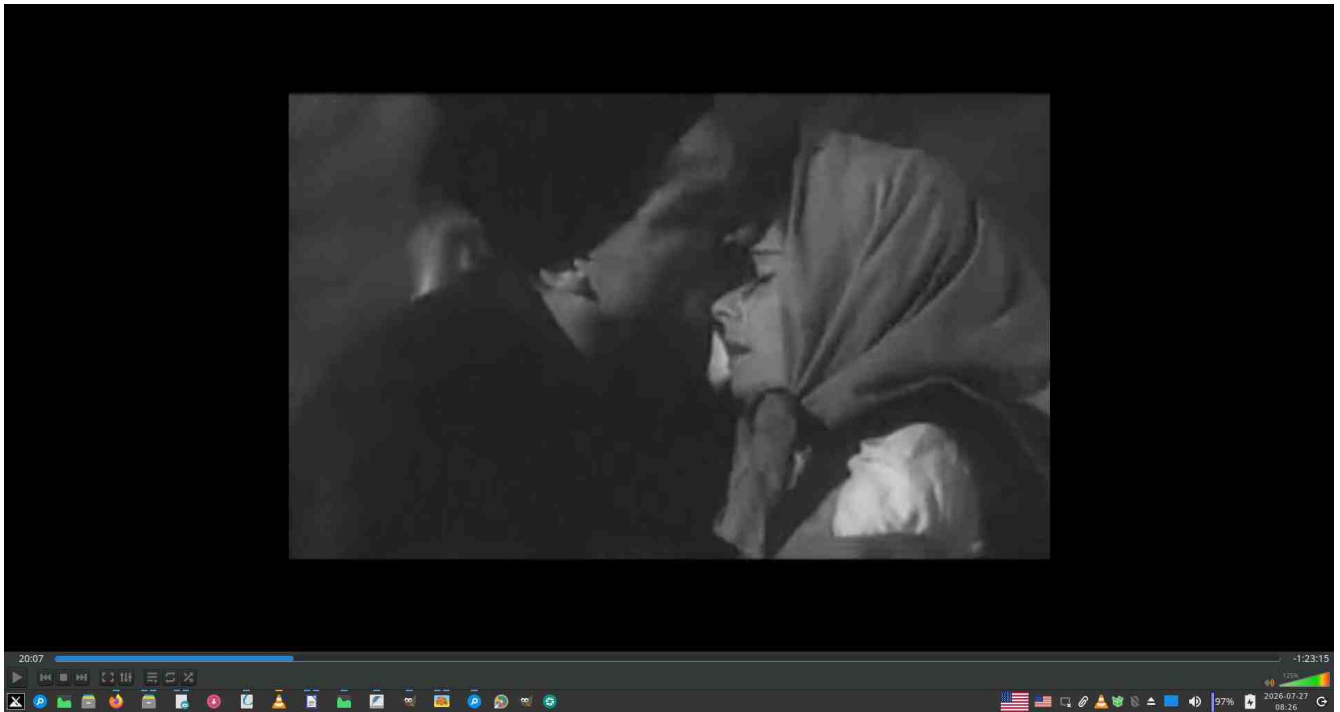


with Ilarion CIOBANU included in the scene, and required to watch it: [6, minute 89]

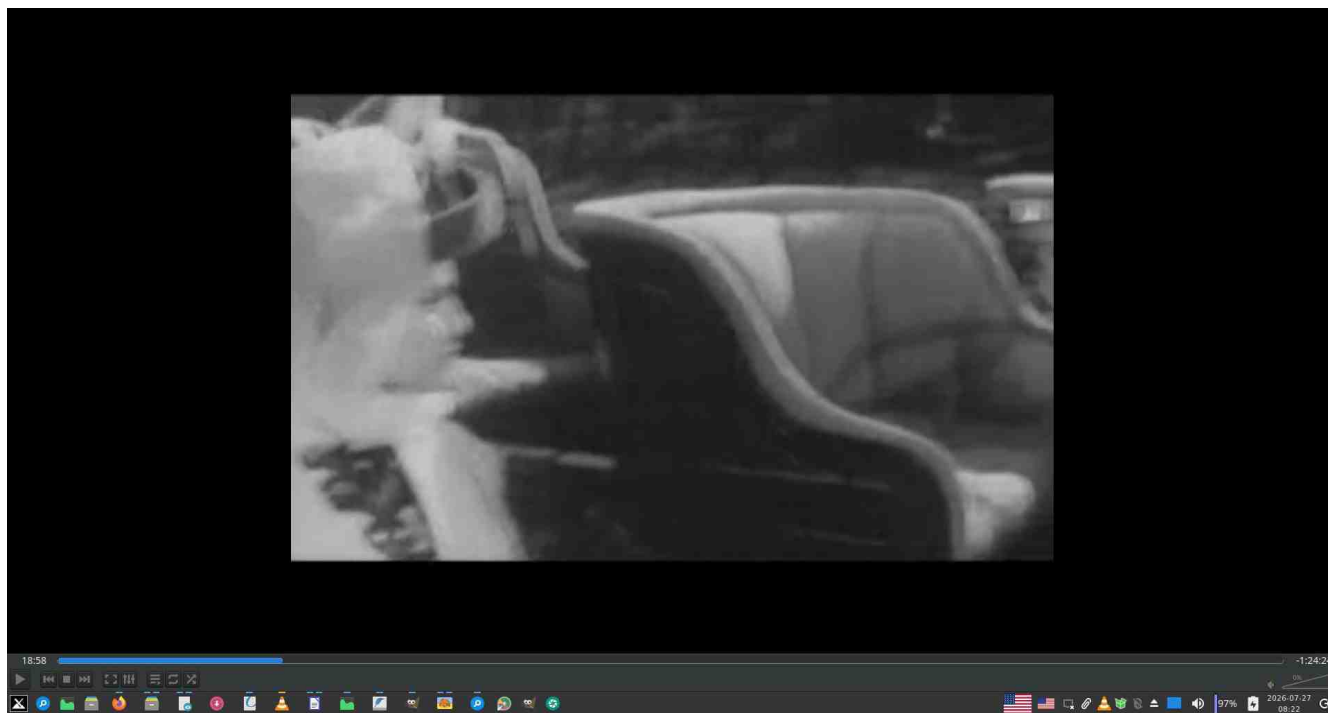


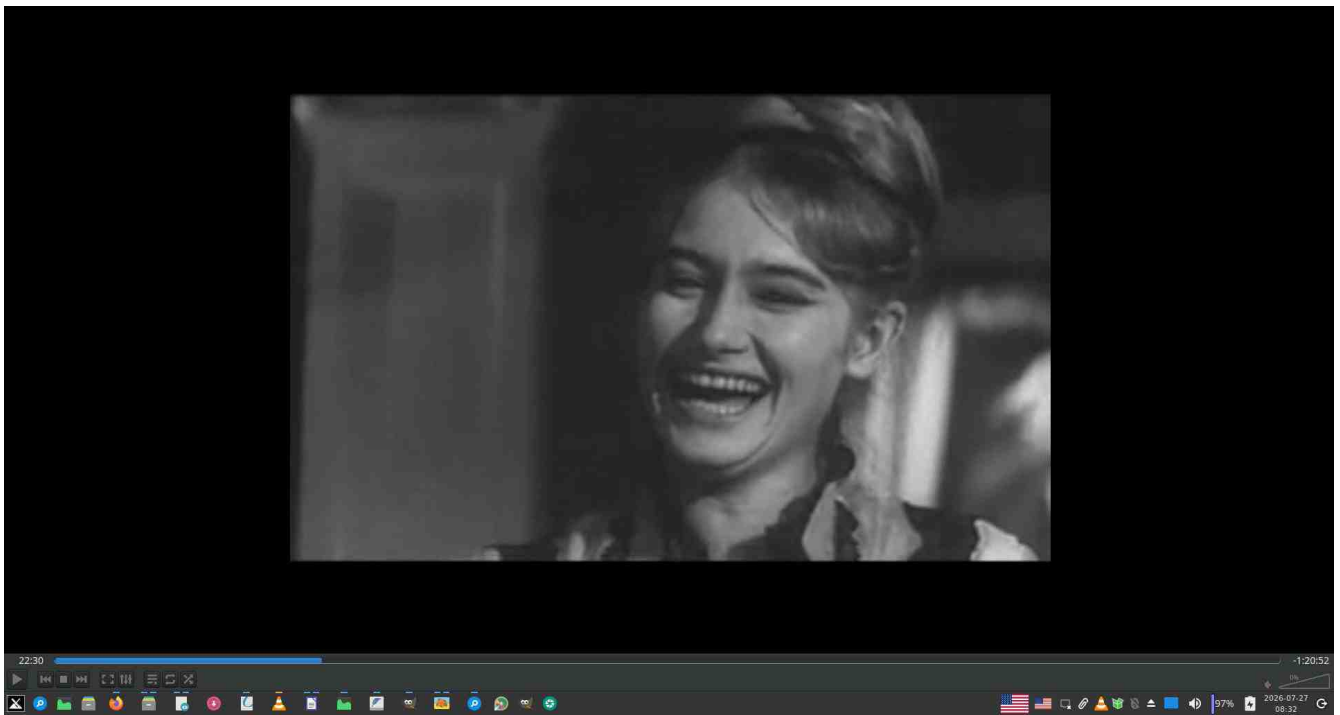
In the implementation of the relationship and marriage guideline of the personal secret policy relative to Ilarion CIOBANU of the Romanian national secret political organization at the time of shooting this film presumably in 1965 — the year of his second and last divorce from his second wife [85] — when he must have also been considered and must have been a “lone wolf”, [4, minute 88] in the hope of obtaining at least one Ilarion CIOBANU “moonchild” [78] with each of them, this time by onscreen forcing his sexual relations, Ilarion CIOBANU was directly connected with Ana Felicia CHIRIȚĂ [Read approximately: 'ana fe'litʃia ki'ritsə.] [7] as “Florica”, [Read approximately: flo'rika.] the mistress of Ilarion CIOBANU — namely she was required to act in the film the role which she was expected to play in the real life as well — with conversing, touching, and kissing, [6, minutes 20, 20, 21 and 83]

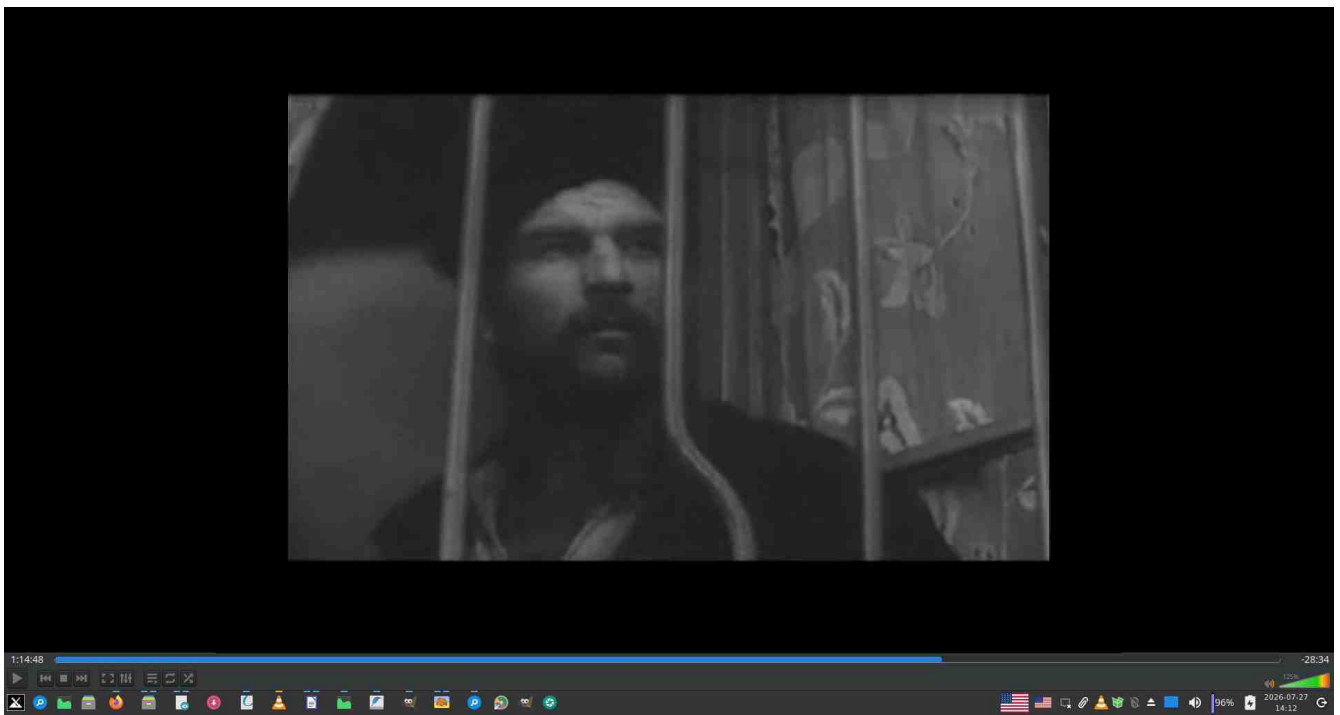




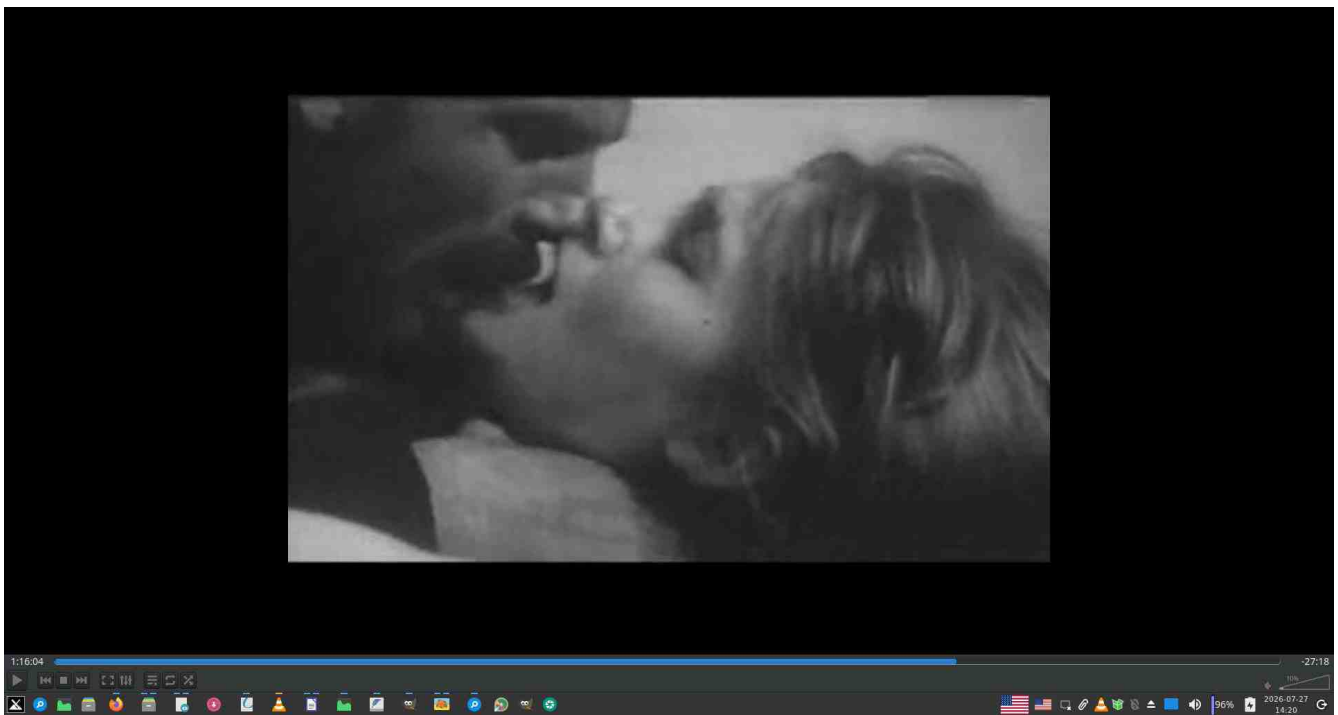
Adriana NICOLESCU [Read approximately: adri'ɲɲ niko'leskø.] [7] as the boyaress “Nadina”, [Read approximately: nɒ'dinɒ.] [7] with mute mutual presence, conversing, and a rape: [6, minutes 19, 19, 23, 23, 75, 75, 75, 76 and 77]



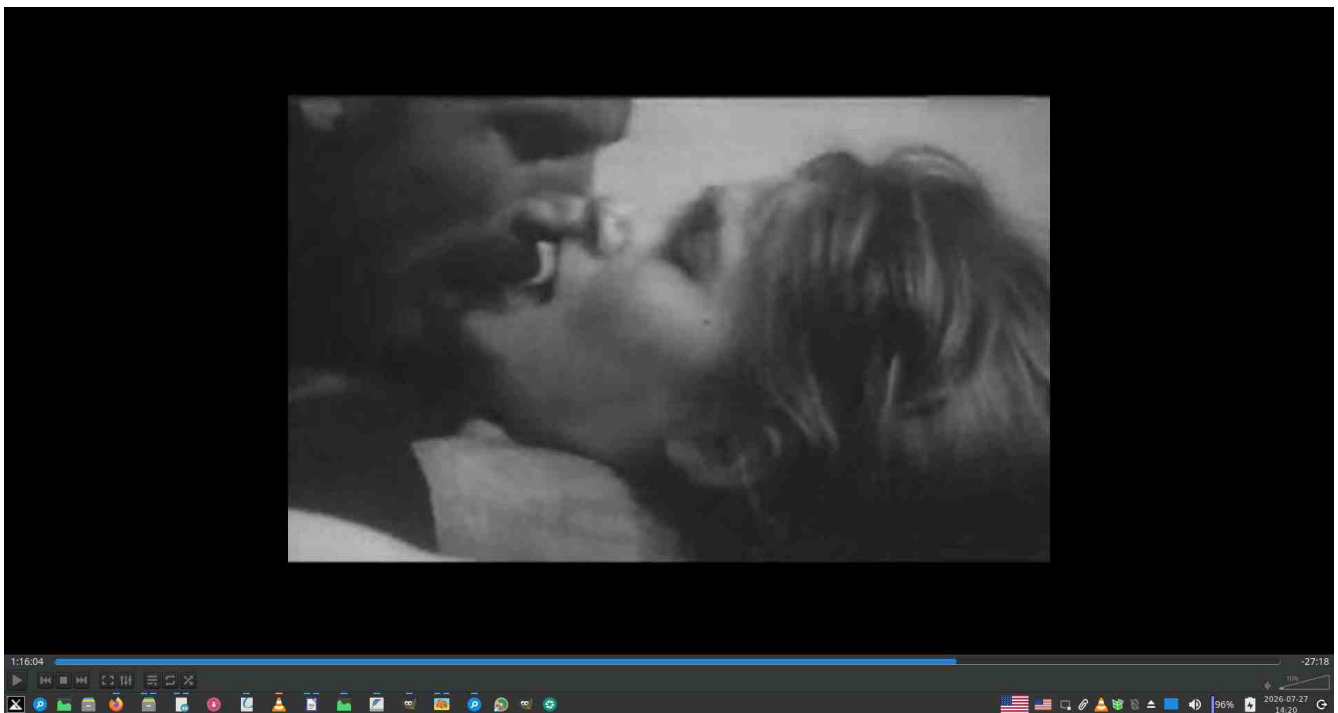








and Marga ANGELESCU [Read approximately: 'margΔ andze'leskø.] as the mother of Ilarion CIOBANU as “Petre PETRE”, [6, minute 60]



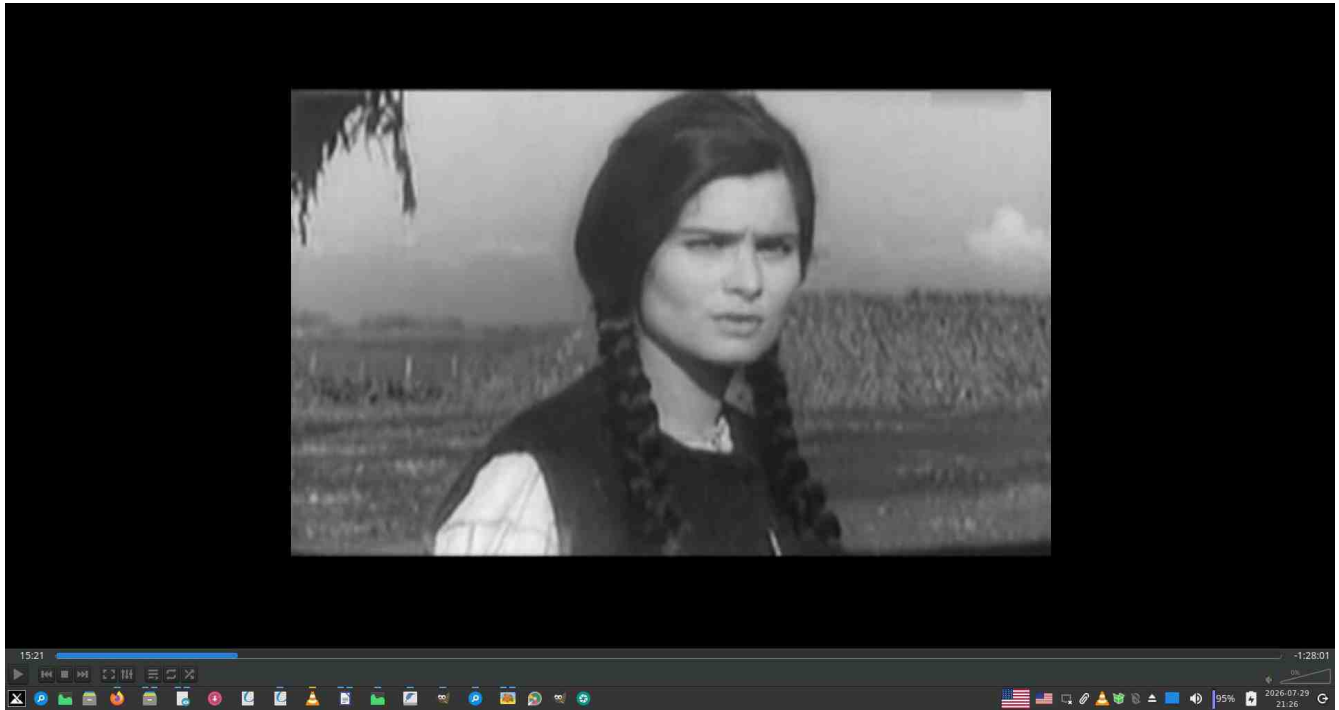
and indirectly with Draga OLTEANU — at her 9th film, [118] recurring from the film of Ilarion CIOBANU entitled “Setea” (The Thirst) of 1961 — as a boyaress: [6, minute 28]



with Ilarion CIOBANU included in the scene, and required to watch it, [6, minute 29]

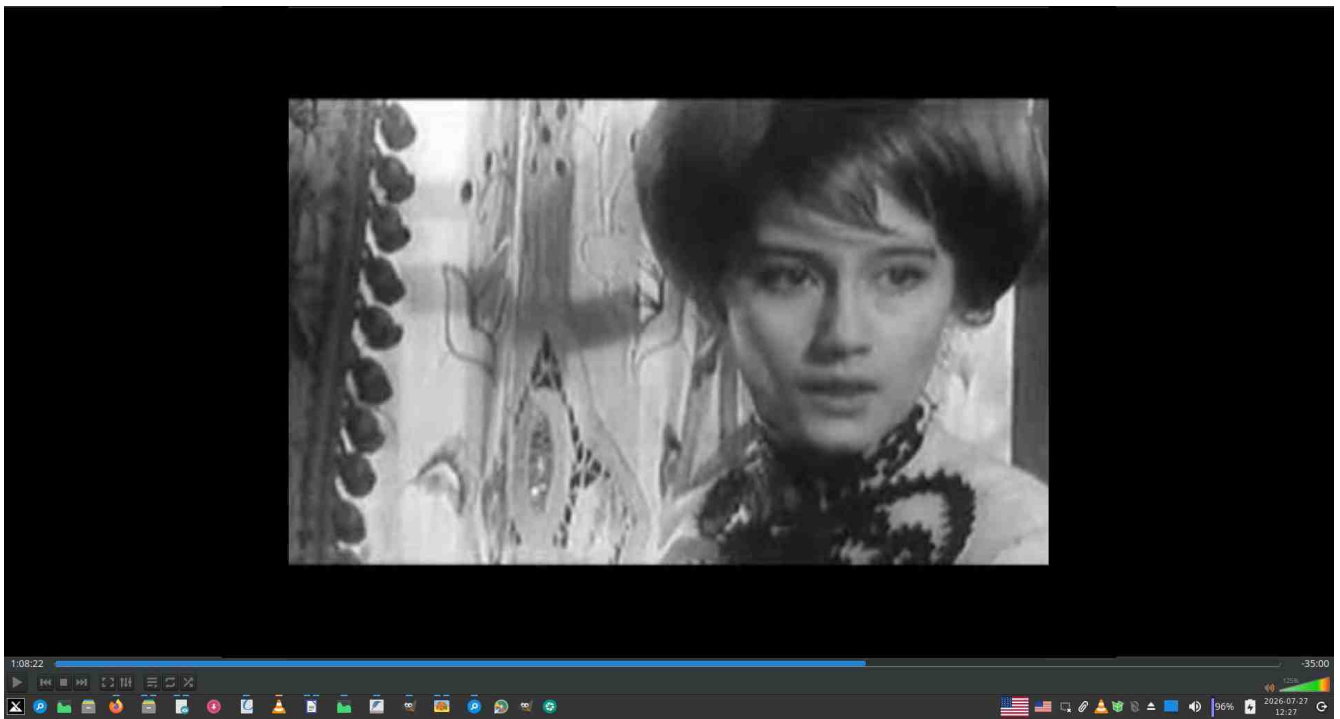
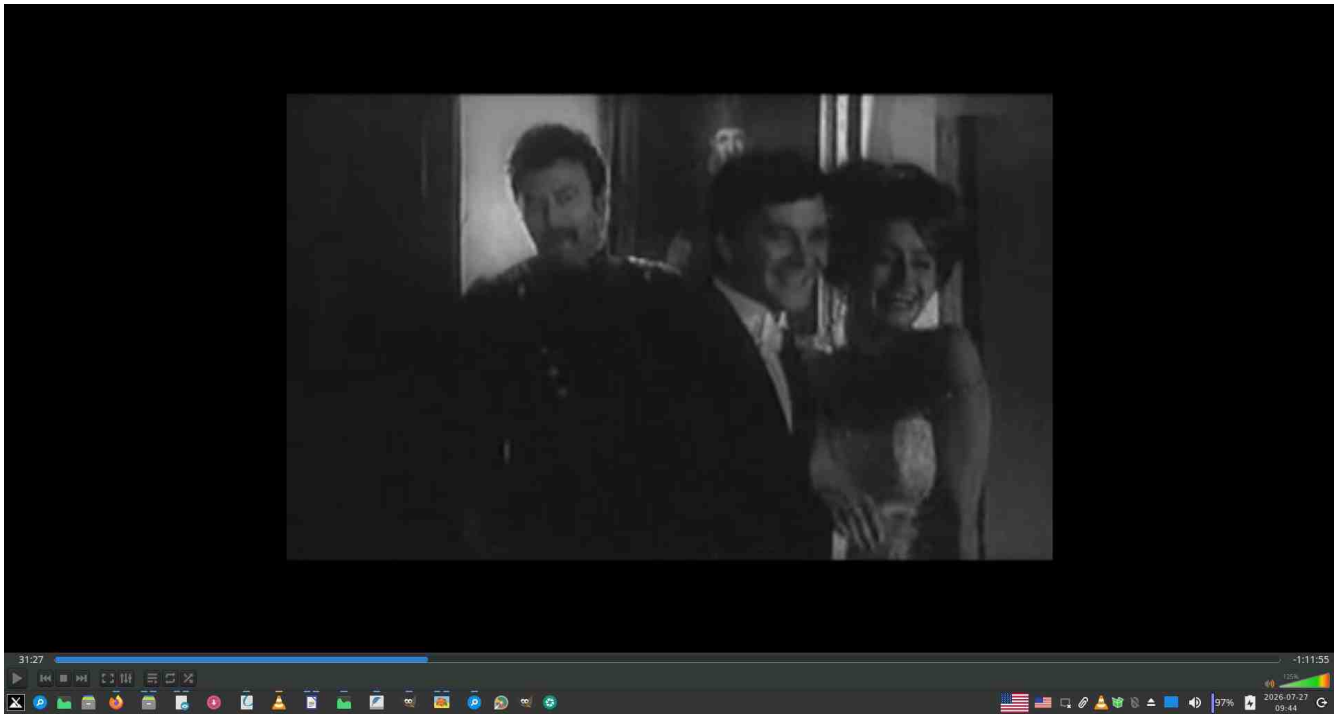


Presumably for after-shooting effects on Ilarion CIOBANU, namely for the case when the shooting effects would not include a relationship of him with one of them, the film promoted the face and a sexual scene of Ana Felicia CHIRIȚĂ, [6, minutes 16 and 25]



the face, the dressed bust and body, as well as the naked arms, shoulders, bust, and legs of Adriana NICOLESCU [6, minutes 29, 30, 32, 69, 73, 74 and 74]









as well as the face of Marga ANGELESCU: [6, minute 60]



For a formulation and programing to Ilarion CIOBANU of a method of initiating a sexual relation with a young woman by an older man, the film presented a scene with Adriana NICOLESCU as “Nadina” dancing with her father-in-law called by her “tăicuț” [Read approximately: təj'kuts.] meaning “daddy”: [6, minute 35]



The above presumption is corroborated by that the term “daddy” is not comprised by the novel of Liviu REBREANU [Read approximately: 'livɨʁ reb'reanʁ.] of the same title, [117] on the basis of which the screenplay of the film was written, [7] but was concocted by the film.

The film places the scene of the rape on a plow-land, unlike the novel in which it takes place in the country house of Adriana NICOLESCU as “Nadina”. [117] This concoction of the screenplay can be construed as a formulation and programing of the unlimited need of the romanian national secret political organization for the “moonchildren” [78] of Ilarion CIOBANU, through its approximate metaphorical message to Ilarion CIOBANU: “I need you to sow your ‘seed’ [117, Vol. 2, p. 109] in the plough-land of women, in order for them to bear children like the plants grow up from a plough-land.” This aspect of the film corroborates the presumption that regularly the characters of Ilarion CIOBANU were concocted specially for his person, more exactly for the purposes of the personal secret policy relative to his person of the romanian national secret political organization.

The character first name “Lupu” of Ștefan MIHĂILESCU-BRĂILA as “Lupu CHIRIȚOIU” bears a reference to Ilarion CIOBANU’s presumed quality and being considered a “lone wolf” [4, minute 88] at the time of shooting this film presumably in and after december 1965, when he must have already been single, [85] through the mental-association creating string: [Lupu → lupul (romanian) = the wolf.] That this was a formulation and programing of that quality of Ilarion CIOBANU and consideration of the romanian national secret political organization, is corroborated by that “Lupu CHIRIȚOIU” was the father of Ana Felicia CHIRIȚĂ as “Florica”, the mistress of Ilarion CIOBANU as “Petre PETRE”. A further corroboration is that the above connection of Ilarion CIOBANU with “Lupu” is the “artistic” product, namely the personal secret political concoction of the screenplay, because in the originating novel of Liviu REBREANU the mistress of Ilarion CIOBANU as “Petre PETRE” is not

“Florica”, but “Marioara”, [Read approximately: maɾi'olɾa.] whom he “loves, and has the plan to make the wedding after the Easter”, [117, Vol. 2, p. 153] “Florica” is not the daughter of “Lupu CHIRIȚOIU”, moreover apparently he has no daughter. This inspiration of the type “loosely based on” — frequently utilized in Hollywood as well — is considered good for concealing the national secret political origination of the screenplay, and at the same time for leaving sufficient place for introducing in it the concoctions ordered by the respective ethnical or national secret political organization.

For the first time in the film career of Ilarion CIOBANU, his co-actresses with whom he was directly onscreen-connected Ana Felicia CHIRIȚĂ, Adriana NICOLESCU, and Marga ANGELESCU appear not to have been selected from the stars of any kind of the romanian national state, therefore they must have been selected on the basis of the only criterion of the feminine tastes of Ilarion CIOBANU, certainly within the interests of the romanian national secret political organization. Further, this film is the first in the otherwise short film career of all three of them, [119] [121] [122] what refers to that they all were part of the Ilarion CIOBANU “project”, [73, minute 24] namely without the case of Ilarion CIOBANU they would have never been cast in feature films. This aspect can be considered an outcome of the dissatisfaction and disappointment of the romanian national secret political organization relative to the sexual behavior of Ilarion CIOBANU, a manifestation of its striving after a relationship, a marriage, and the “moonchildren” [78] of Ilarion CIOBANU.

While the film stardom of Ana Felicia CHIRIȚĂ — who appears to have been an actress only with this film — appears to have receded outside of this film, [119] [120] and the theater and film actress Marga ANGELESCU would still be cast in at least two more feature films in 1977 and 1978 [121] though — presumably in order to conceal the national secret political origination of her cast in the film entitled “Răscoala” (The Revolt) of 1966 — but she would mainly remain a theater actress, Adriana NICOLESCU — who appears to have been made an actress with this film — remained a film actress for around one decade and a half. [122]

Relatively shortly after the film entitled “Răscoala” (The Revolt) of 1966, there would be made in french-romanian co-production the film entitled “Mamaia” [Read approximately: ma'maja.] of 1967, [122] in which Adriana NICOLESCU was required to act the leading character named “Nana”, who is similar with “Nadina”, her character in this film, in that she also lacks sexual fidelity, has the inclination and practice of having sexual relations with more than one man at the same time, [123] namely she is a “târfă” [Read approximately: 'tɪrfə.] [6, minute 38] meaning “bitch”, what is also a concoction of the screenplay, the “loosely” originating novel of Liviu REBREANU not containing that word. [117] Then, she married the film director José Varela, and by that means migrated to France. [122] This action appears to have been essentially similar with the action of the first wife of Ilarion CIOBANU, who after having divorced him migrated to France as well. [85]

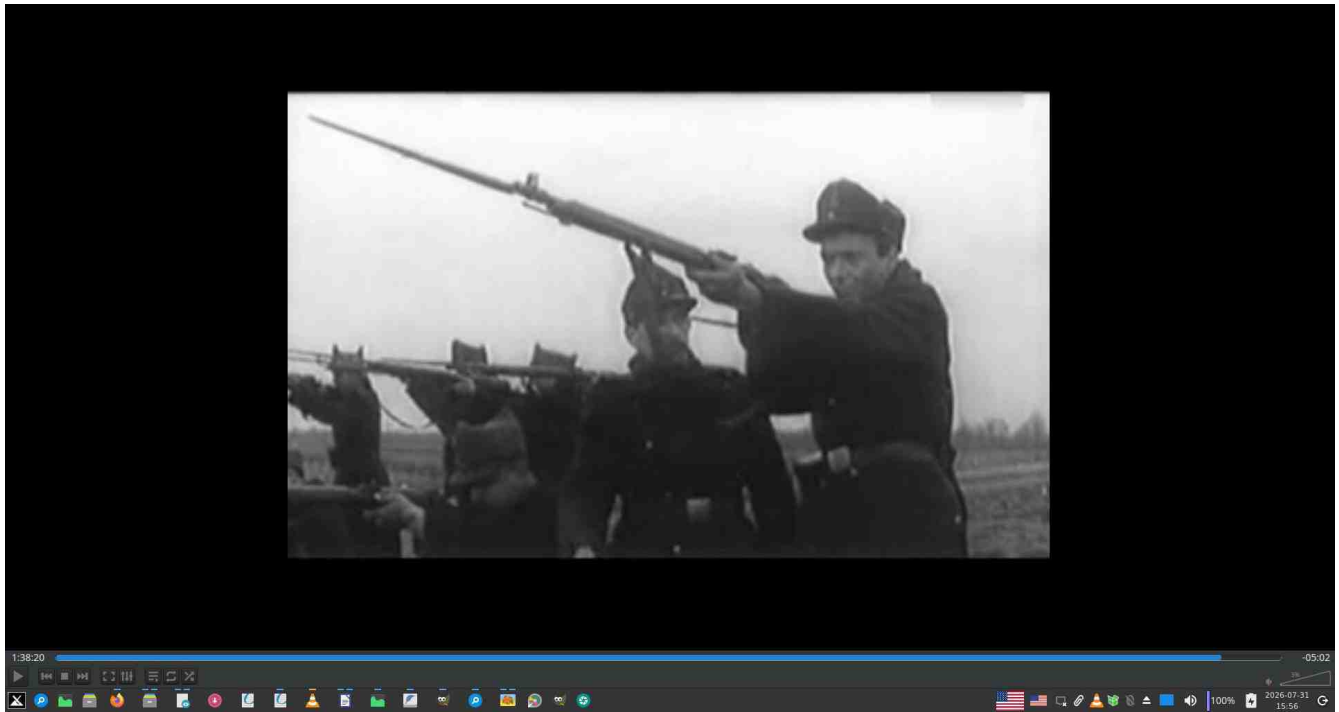
From the point of view of the presumed personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization, the above facts can be construed as follows. The romanian national secret political organization must have had a contribution to that around 1951 Ilarion CIOBANU married a teacher of the french language, [85] than in 1965 he was required to act a sexual scene in the film entitled “Răscoala” (The Revolt) of 1966 with Adriana NICOLESCU, who would shortly turn out to have or be required to have affinities for the french culture and civilization. Otherwise, her character in that film “Nadina” also speaks french and has connections with the french culture and civilization in the novel, [117] what the film has not promoted, presumably with the purpose of concealing the personal secret political plans relative to her migration to France, which existed already at the time of shooting that film. Being disappointed by its failure relative to the first marriage of Ilarion CIOBANU at the beginning of the decade 1950, then by its failure relative to Ilarion CIOBANU’s not entering into a relationship neither with Adriana NICOLESCU in 1966, with whom he was the most intensely connected in the above-mentioned film, the romanian national secret political organiza-

tion counted on that by having the above-mentioned two women emigrated into France, it could make them more “marketable” before Ilarion CIOBANU, who was expected to marry them once after their relative integration with France. Certainly, it had to do that in collaboration with its french counterpart, the french national secret political organization, because it involved members of the french “nation” and the french national state, and it needed its assessment relative to the utilizableness and assent relative to the utilization of Ilarion CIOBANU in France. It chose France, because the french national secret political organization was its closest ethnical and political ally, what manifested itself mainly after the first world war, when it had been the french national secret political organization which contributed mostly to the creation of the “Great Romania” by the unification of Transylvania with Romania.

The emigration to France of Adriana NICOLESCU, as the professional sexual partner of Ilarion CIOBANU in the film entitled “Răscoala” (The Revolt) of 1966, was a manifestation of the conjecture of the romanian national secret political organization relative to the disloyalty of Ilarion CIOBANU to it, and the related interest of the french national secret political organization in “marking” [11, minute 71] or “adopting” [50, minute 31] Ilarion CIOBANU and integrating him with France, as well as evidence of the collaboration between those national secret political organizations relative to Ilarion CIOBANU.

The film entitled “Răscoala” (The Revolt) of 1966 marks the time when the romanian national secret political organization qualified Ilarion CIOBANU as unutilizable from the political point of view generally, in the function of the “leader” [39, minute 16] of the communist party in Romania, the Romanian Workers’ Party particularly, and even as inconvenient or dangerous, good for initiating and inciting a revolt — as formulated and programed with the final scene of his character “Petre PETRE” — rather than leading the romanian communist party and state, as unworthy of living in the presidential palace, only worthy of acting in the “plow-land” of women, and his “national” function was not to take “national” strategic decisions, but to have sex and procreate his “moonchildren”, [78] metaphorically worthy of becoming not the townsman “Gheorghe II” — as formulated and programed in his film entitled “Cartierul veseliei” (The District of Joy) of 1965 — the Gheorghe GHEORGHIU-DEJ II, the political successor of Gheorghe GHEORGHIU-DEJ, but the villager “Petre PETRE”, by so doing contributing to the growth in number of the romanian “nation”. And indeed: on 22 march 1965 [124] — just when Ilarion CIOBANU was acting in the film entitled “Răscoala” (The Revolt) of 1966 [125] — the new leader of the communist party in Romania and the romanian “Lenin”, or rather “Stalin”, was elected to be Nicolae CEAUȘESCU, and not Ilarion CIOBANU, as initially desired and planned by the romanian national secret political organization.

At the same time, with the final scene of Ilarion CIOBANU, in which he as “Petre PETRE” is shot dead by gendarmes, [6, minutes 99, 99 and 99]

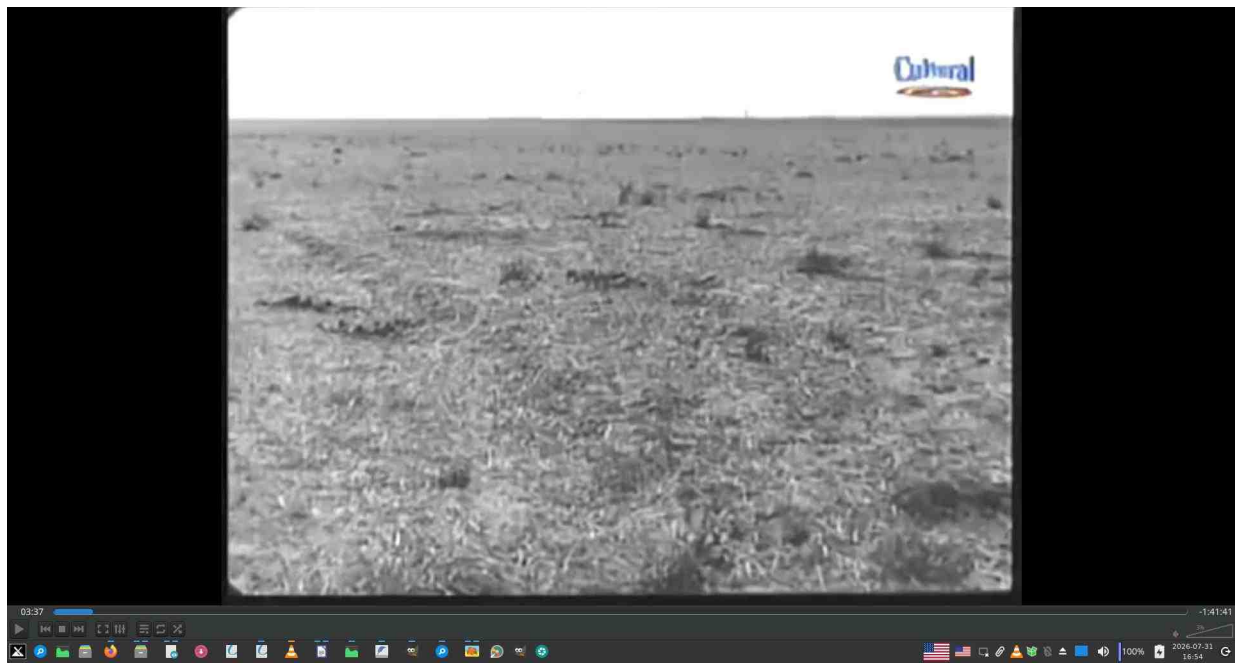




the film entitled “Răscoala” (The Revolt) of 1966 was a warning to Ilarion CIOBANU that if he used his stardom to incite a revolt against the communist party and state of the romanian national secret political organization — as its main and favorite means, under the circumstance of the soviet sphere of influence — he would die, both as a national star and a person, and would become a “musk thistle of Bărăgan” [127, minute 1] — a metaphorical designation concocted by the romanian national secret political organization of the persons of universal “genius” [70, minute 42] detected and qualified by it as unutilizable, inconvenient, or dangerous, and formulated and prograded with the title and the respective clips of the film of MATEI Alexandru entitled “Ciulinii Bărăganului” [Read approximately: tʃɔˈlinii bərəˈɡanɔləj. In the english language: The Musk Thistles of Bărăgan.] of 1957 — on the basis of the resemblance between the corpses of the quelled peasant revolt of 1907 [6, minute 99]



and musk thistles, [127, minute 4]



both lying on the Plain of Bărgan.

Adriana NICOLESCU was “the first actress who filmed nude”, [125] and certainly the last one as well, in the communist Romania. Therefore, with that scene qualified at that time as “excrement of the bourgeois-landowner culture”, [126] the film entitled “Răscoala” (The Revolt) of 1966 must have broken the “code of socialist ethics” in force at that time of the romanian communist party and state. And it was capable of braking it, because that was the interest of the romanian national secret political organization: it needed not only Ilarion CIOBANU to act the raping scene written by Liviu REBREANU and further concocted by the film, but also the romanian people to watch it on the screen, it needed Ilarion CIOBANU to be propagandized not for making him the romanian “Lenin”, but the romanian “Rasputin”, it needed the “plow-land” of women in Romania to receive the message about the sexual national secret political function and mission of Ilarion CIOBANU, otherwise it could not obtain a “plow-landful” of his “moonchildren”. [78] This “exception to the rule” of the film entitled “Răscoala” (The Revolt) of 1966 indicates the super-state nature and power of the romanian national secret political organization, that the Socialist Republic of Romania and the Romanian Communist Party were only the main two from among its many other national secret political means.

The surname “Angelescu” of Marga ANGELESCU can be presumed to have been meant for a formulation and programing of the conception of the romanian national secret political organization that Ilarion CIOBANU was an “angel”, through the mental-association creating string: [Angelescu → angelic (romanian) = angelic → angel.] It appears that the ethnical and the national secret political organizations generally consider as “angels” the “geniuses” detected by them, namely the persons relative to whom they elaborate personal secret policies. To formulate and program its this same conception, the american Illuminati utilizes among others the proper names “Los Angeles”, Angela, and Angelina.

As presumed guidelines of the national secret policy of the romanian national secret political organization, the film entitled “Răscoala” (The Revolt) of 1966 has implemented addiction to drinking, [6, minutes 41 and 41]





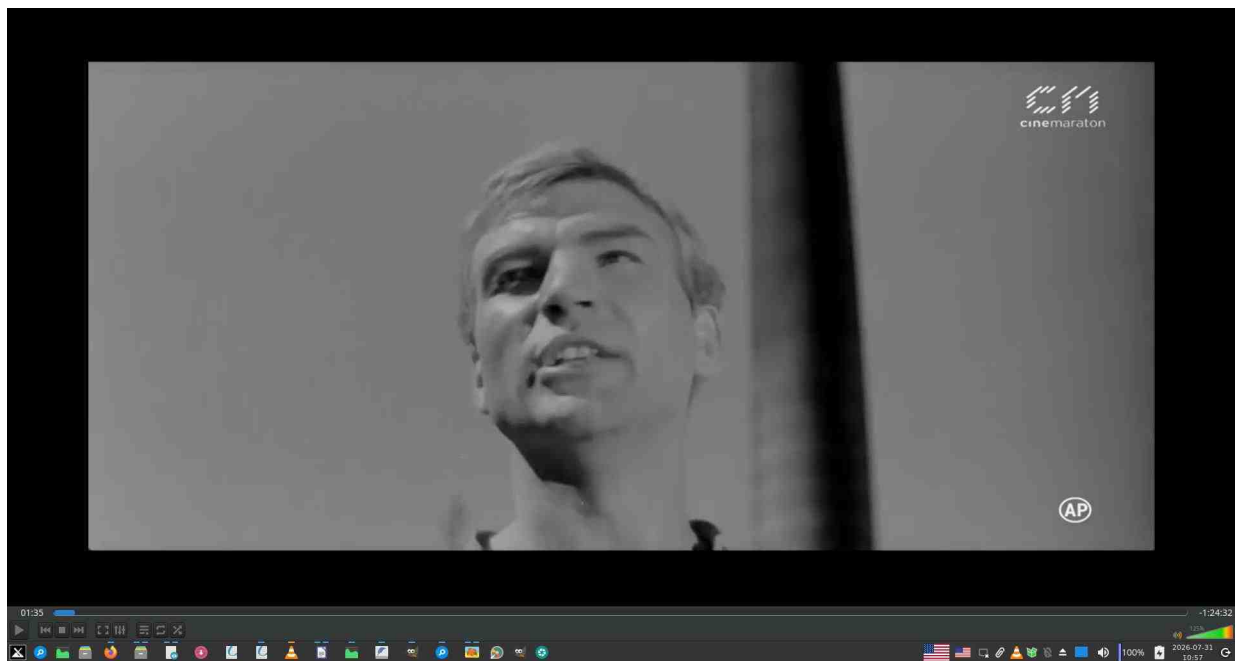
and addiction to smoking: [6, minute 69]



2.5. The film entitled “Golgota” (Golgotha) of 1966

Besides its being presumed and presented by me to have been a means of the film national secret political propaganda and the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization generally, around the 7th feature film in order of shooting of Ilarion CIOBANU film entitled “Golgota” [Read approximately: gol'gotɒ. In the english language: Golgotha.] of 1966 had not been found to have been a “political and propagandistic” means of the Romanian Communist Party particularly. [94, p. 111]

In carrying out the national secret political propaganda relative to Ilarion CIOBANU of the romanian national secret political organization, the film-makers incorporated into the film entitled “Golgota” (Golgotha) of 1966 several clips of the face of Ilarion CIOBANU — in spite of the fact that he as “Ion DĂNEȚ” [Read approximately: jon 'dɒnets.] is murdered at the beginning of the film — as the main element of that propaganda: [8, minutes 2, 30 and 58]





In the implementation of the guideline of creating and increasing his proficiency in film acting of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization, Ilarion CIOBANU was connected with the film national stars Colea RĂUTU — at around his 16th film, qualified as “Merited Artist”, and awarded 1 time till the shooting of this film, [115] recurring from the films of Ilarion CIOBANU entitled “Setea” (The Thirst) of 1961 and “Răscoala” (The Revolt) of 1966 — uncredited as a miner, in one scene, directly onscreen, [8, minute 2]



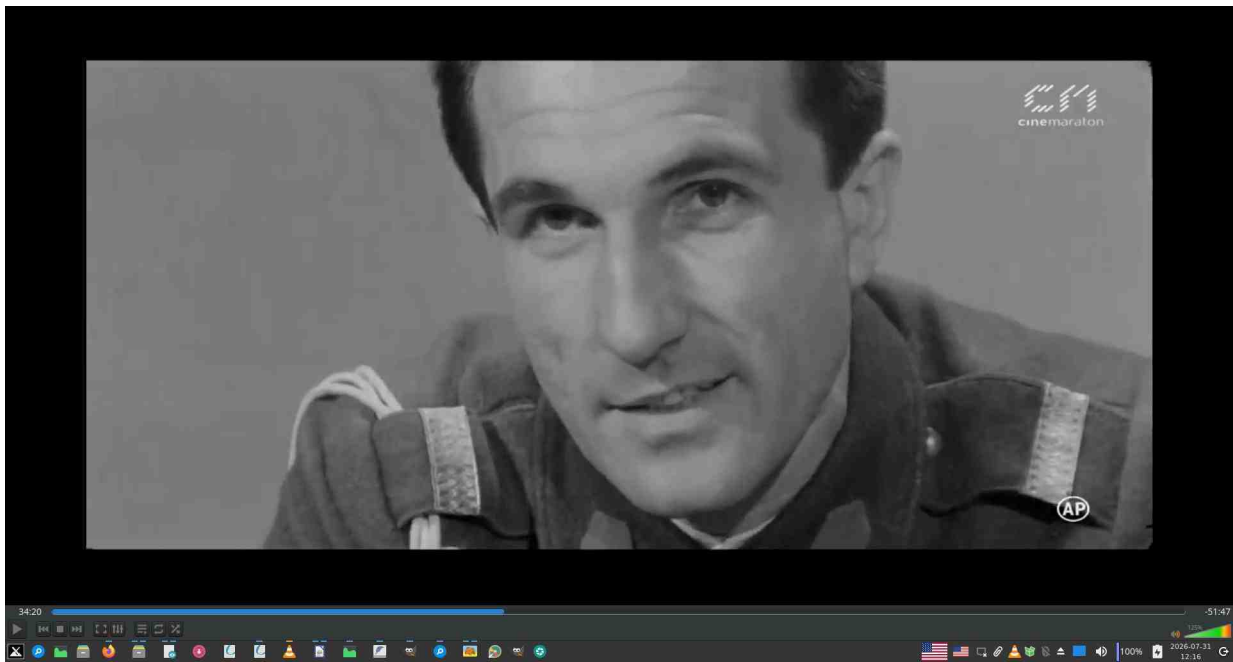
and indirectly with Ștefan CIUBOTĂRAȘU — at around his 27th film, qualified as “Merited Artist” and “People’s Artist”, and awarded 4 times till the shooting of this film, [105] [106] recurring from the films of Ilarion CIOBANU entitled “Setea” (The Thirst) of 1961 and “Omul de lângă tine” (The Man beside You) of 1961 — as a miner, [8, minutes 4 and 16]



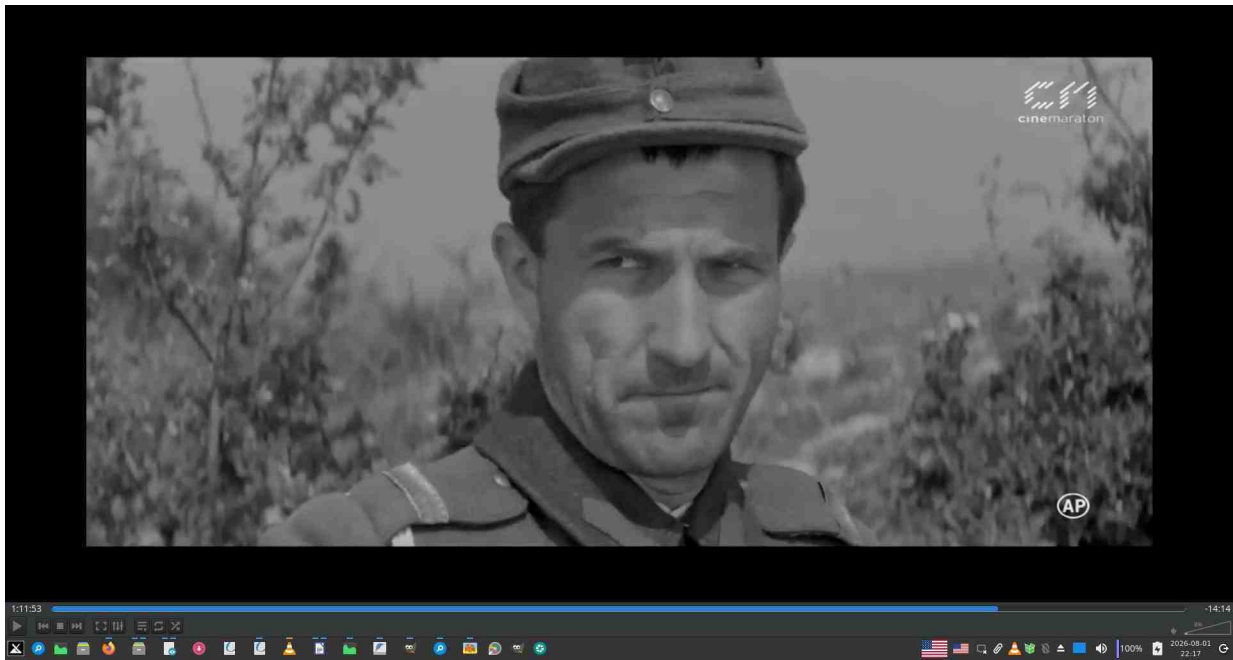


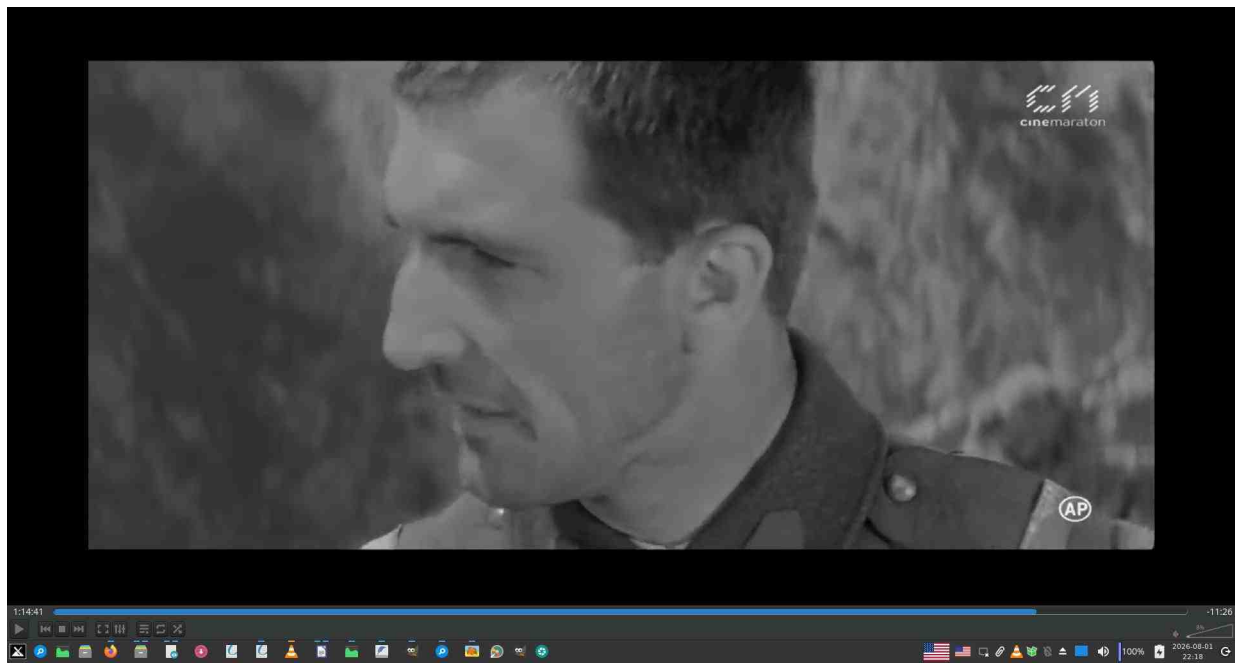
and Gheorghe DINICĂ [Read approximately: di'nikə.] — graduated in acting, at his 4th film [131] — as a corporal, whose face bearing a certain trait of facial expression — presumably considered by the romanian national secret political organization as having been specifically romanian — has been propagandized by the film in a much greater measure, [8, minutes 19, 34, 35, 41, 66, 71, 72 and 75]



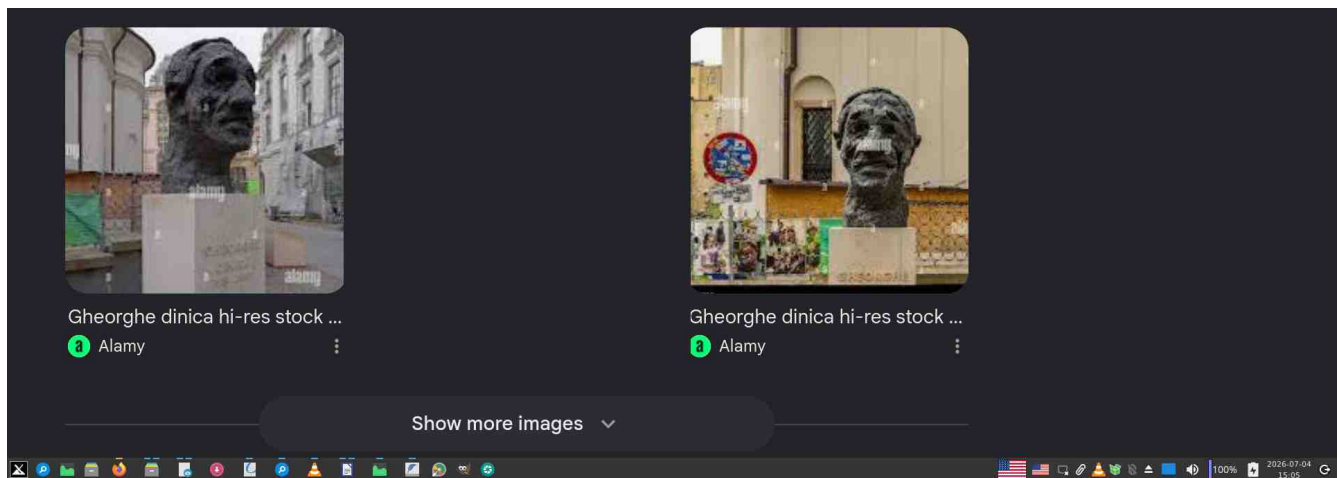








I can presume that the specifically romanian facial expression of Gheorghe DINICĂ has also been propagandized by his head statue erected in front of the Theater of Comedy [In the romanian language: Teatrul de Comedie.] in Bucharest on 16 september 2013, [132]



namely around 4 years after his death, [131] in the implementation of the guideline of the national secret policy of the romanian national secret political organization of searching for and promoting human traits considered by it as specifically characterizing the romanian ethnical and national identity. That the head statue was placed beside a church, was meant to assert its concoction that he was a “prodigy of god”, [132] namely what was just its contribution with its national-star concocting machinery to what Gheorghe DINICĂ resulted to be after all. The eternal national secret political propagandistic purpose relative to the specifically romanian facial expression of Gheorghe DINICĂ of his films and head statue was revealed and acknowledged by the director of the above-mentioned theater, the film national star George MIHĂIȚĂ [Read approximately: mihə'itsə.] saying that: “Gheorghe DINICĂ would salute

the audience coming to and going out of the theater, who would be millions in time”, and by the lord mayor of Bucharest, Sorin OPRESCU [Read approximately: so'rin op'reskø.] saying that the head statue was meant to “immortalize in bronze for the eternity the unmistakable smile” [132] of Gheorghe DINICĂ. [Note: I do not question and discuss the acting talent or possibly even “genius” [70, minute 42] of Gheorghe DINICĂ particularly, and of other similar film national stars generally, but only state that their relatively frequent employment in outstanding roles and their resulting outstanding popularity were controlled in the background by the romanian national secret political organization, which had created and run the film-national-star system of particularly the Socialist Republic of Romania — at times referred to as “golden generation of actors”, as if it had been a stochastic result of nature, or the “luck” [11, minute 9] of the members of that generation of actors, and not a deterministic product of the romanian national secret political organization having exercised a total control over the romanian national state and romanian film acting and industry through the communist party in Romania — as a means of its not only particularly communist, but also generally national secret political propaganda in the field of film acting.]

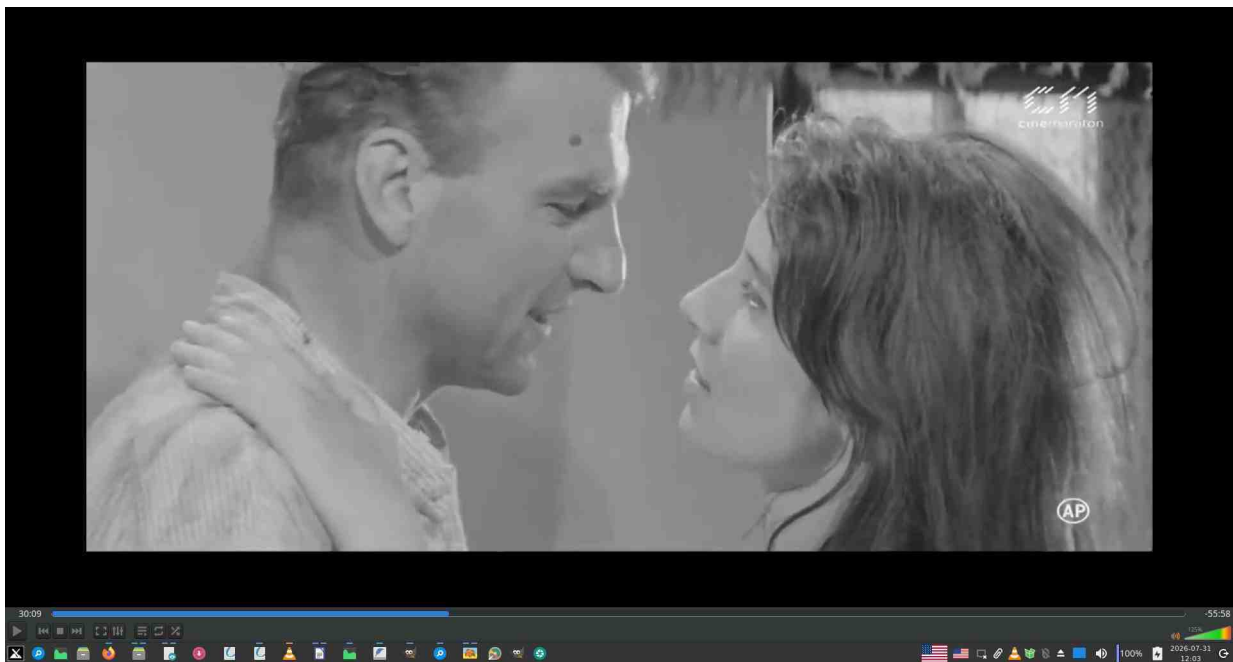
Ilarion CIOBANU was still indirectly connected with his parallel actors Alexandru Virgil PLATON — graduated in acting in 1966 around the time of shooting this film, at his 4th film, [133] recurring from the film of Ilarion CIOBANU entitled “Setea” (The Thirst) of 1961 — as a sergeant, [8, minute 38]

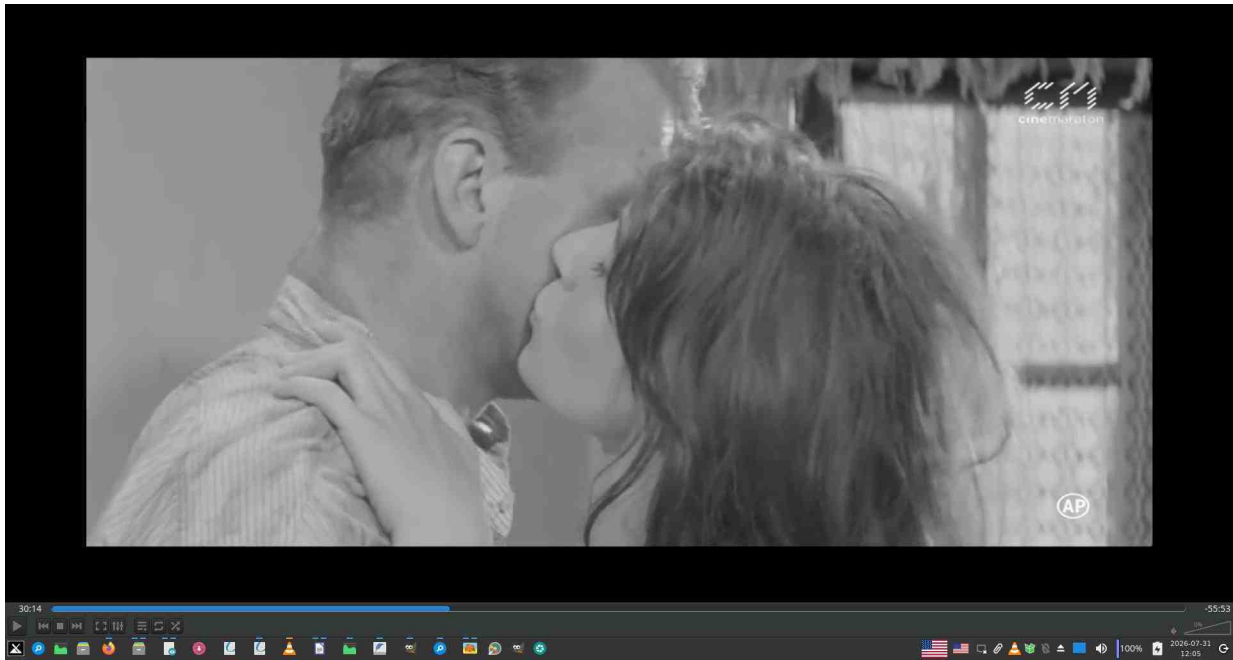


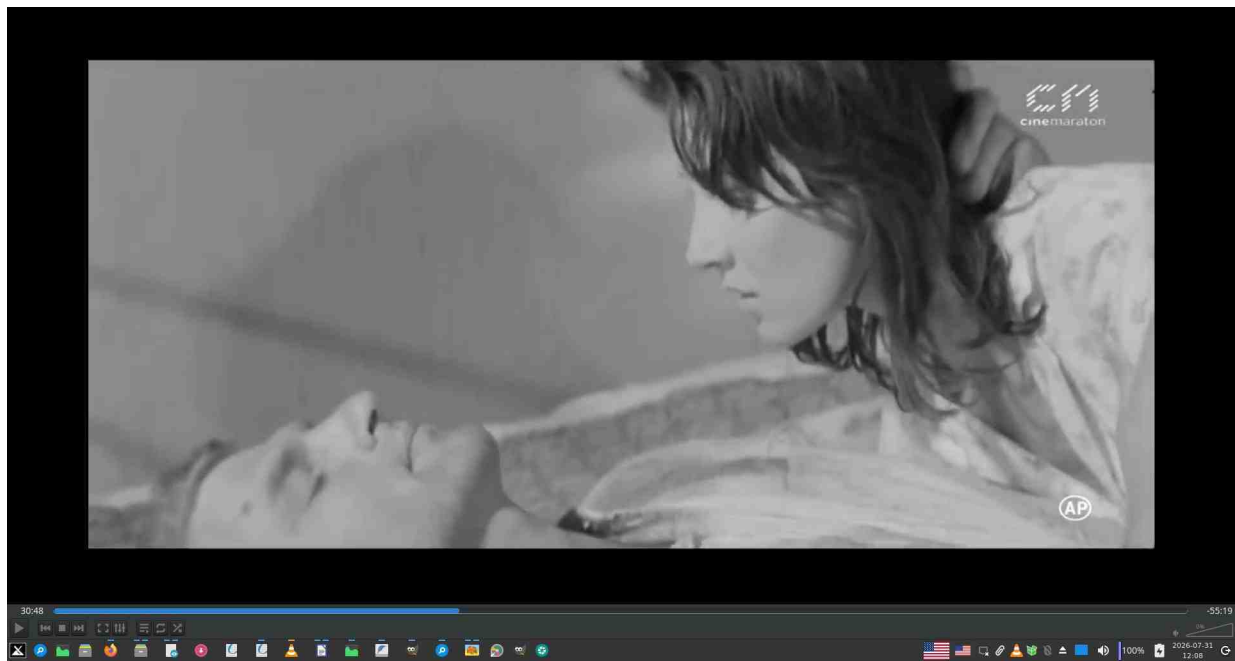
and Sebastian PAPAIANI — graduated in acting, drawn into film acting with the film entitled “Partea ta de vină” (You Are Guilty Too) of 1963, namely after Ilarion CIOBANU, at around his 4th film [134] — as the gendarme “Petre”, [8, minute 49]



In the implementation of the relationship and marriage guideline of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization at the time of shooting this film presumably in 1966 — when he was unmarried, [85] and as such he must have also been considered and must have been a “lone wolf” [4, minute 88] — in the hope of obtaining at least one Ilarion CIOBANU “moonchild” [78] with each of them, and marrying one of them, Ilarion CIOBANU was directly onscreen-connected with his parallel actress Ioana DRĂGAN [Read approximately: jo'ana drə'gan.] — without institutional studies in acting, drawn into film acting with the film entitled “Neamul Șoimăreștilor” (The Kindred of the Șoimărești's) of 1965, namely after Ilarion CIOBANU, at her 2nd film [128] — as “Ruxandra MATEI”, [Read approximately: rə'ksandra mɐ'tej.] with conversing, hugging, kissing, and sharing a bed: [8, minutes 30, 31, 31, 31, 31 and 31]

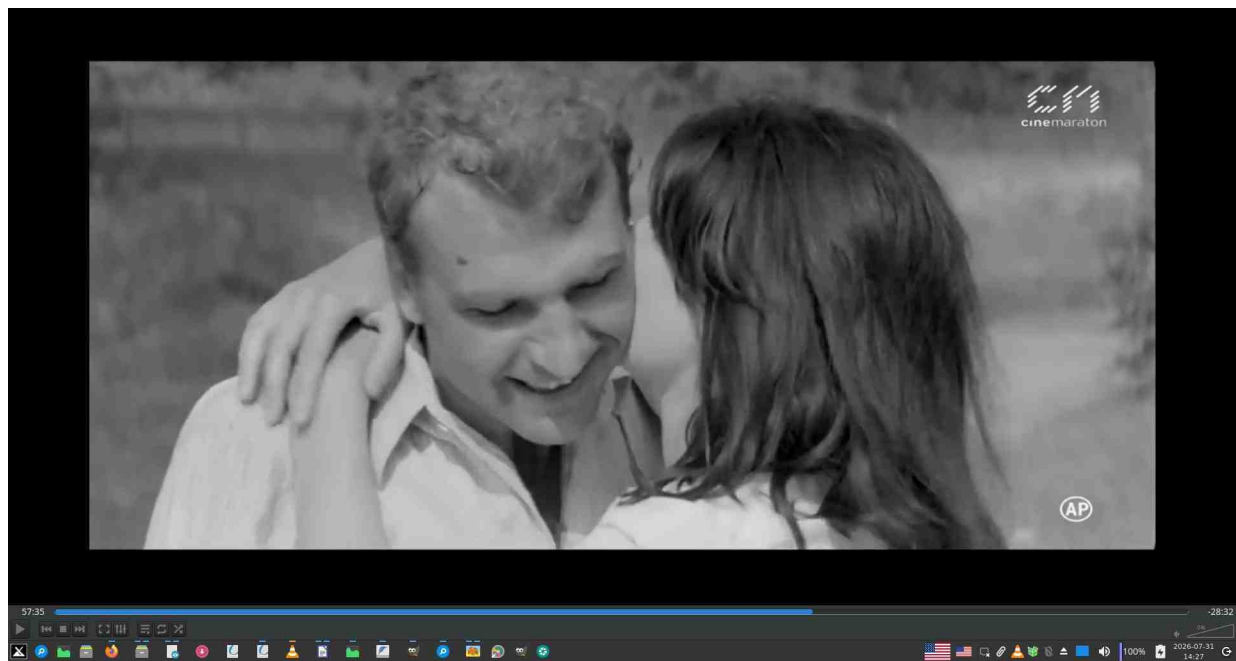




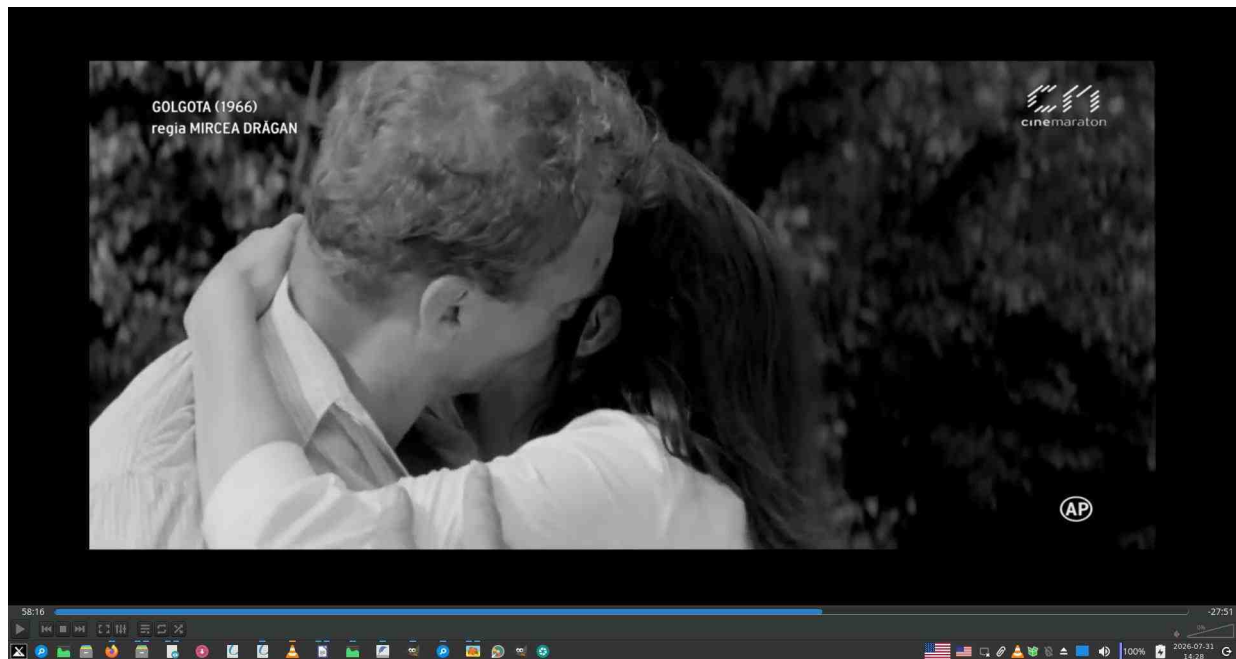


It is to be mentioned that in this film Ioana DRĂGAN was required to act the wife of Ilarion CIOBANU as “Ion DĂNEȚ”, namely just the role which she was expected to play in the real life as well. The above love scene must have been filmed in front of Mircea DRĂGAN, the husband of Ioana DRĂGAN, because he was the director of this film. [9] Accordingly, when it came to the action of Ilarion CIOBANU, the scene ended: it would have been too much their acting having sex in front of her husband. The two love scenes of Ilarion CIOBANU in this film corroborate the hypothesis that he did not like to kiss women generally, and did not like to kiss them in the mouth particularly, neither in films, nor in the real life. In the second scene, he was not required to act kissing Ioana DRĂGAN on

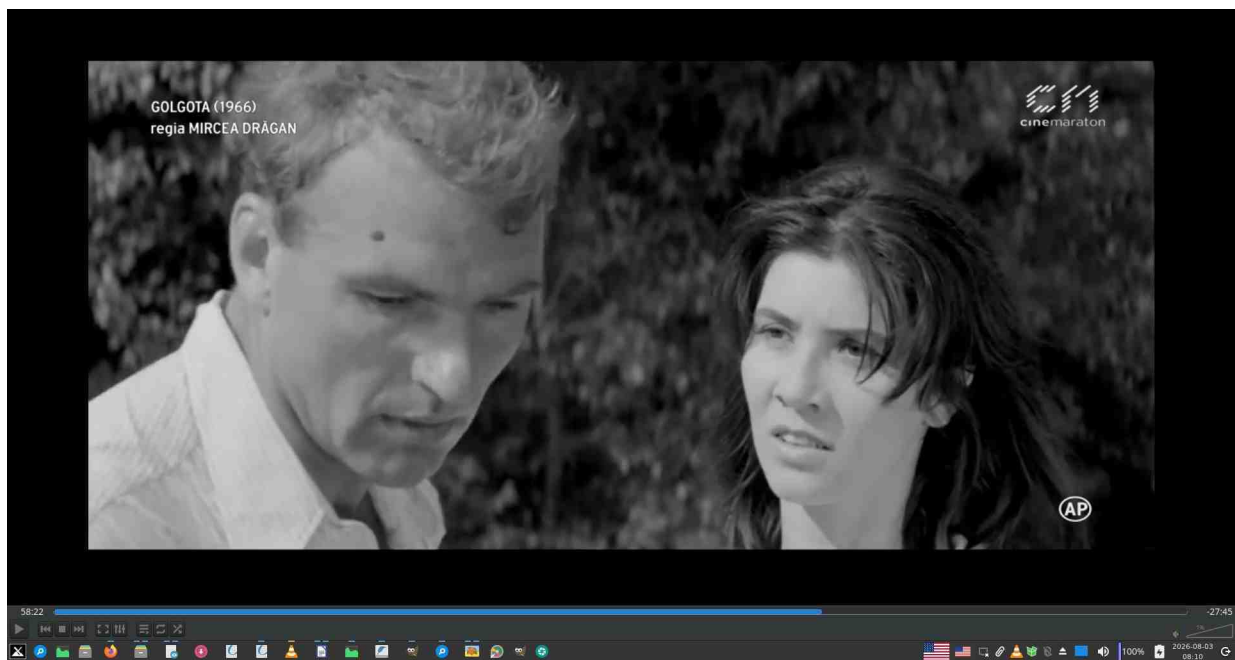
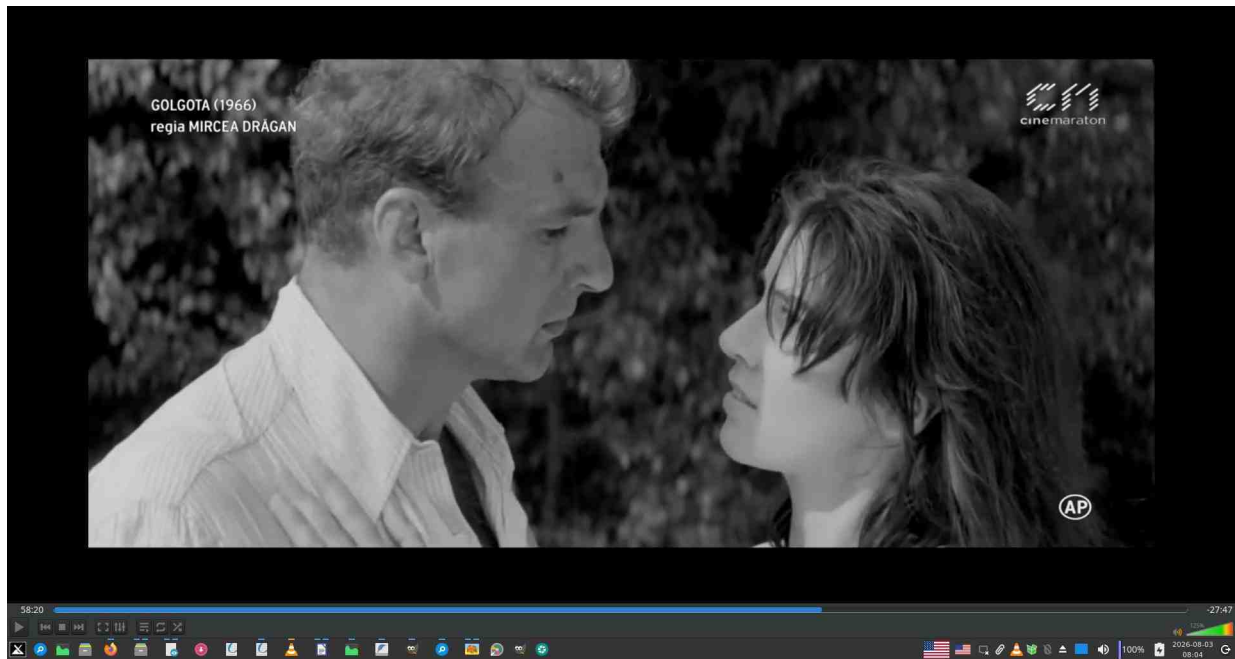
his own initiative — what was presumably the result of an inspiration of the screenplay from the real traits of the person of Ilarion CIOBANU — but to ask her: “Kiss me,” to what she kisses him in the cheek, [8, minute 58]

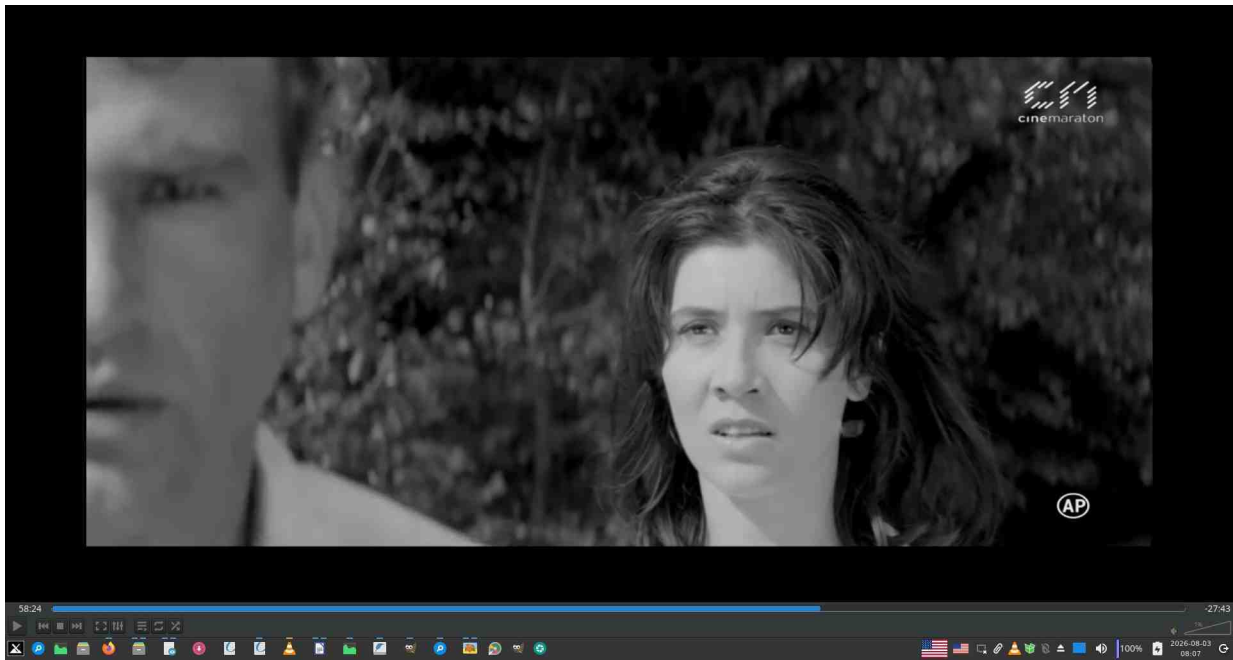
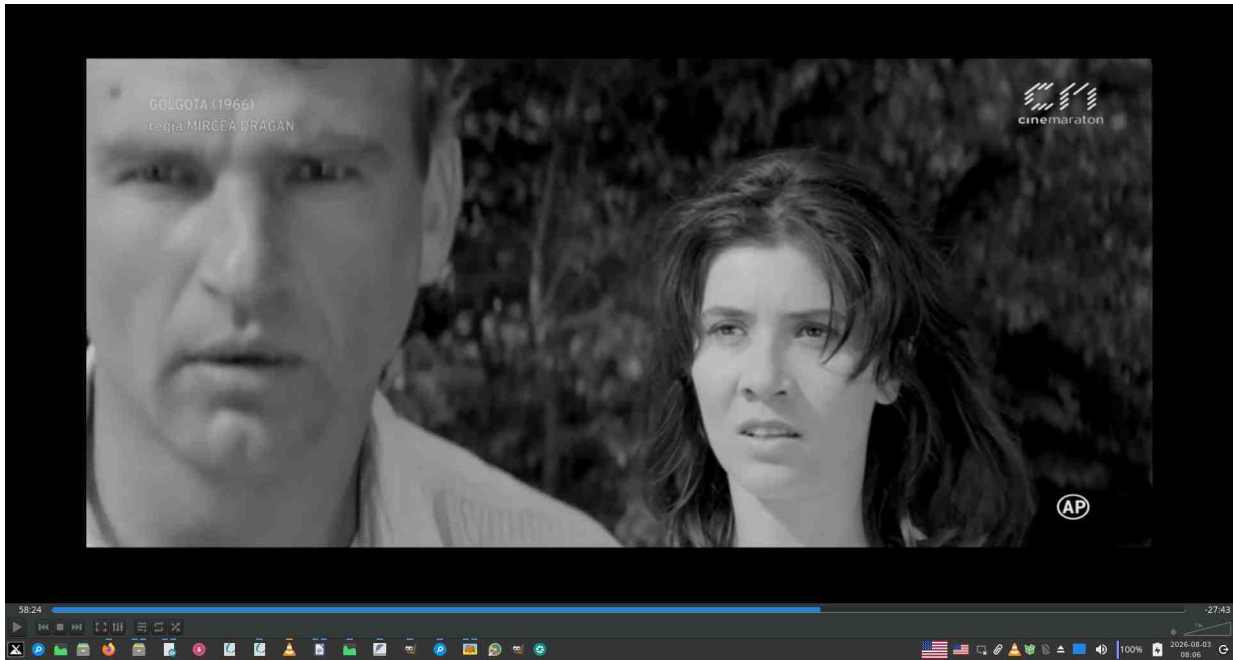


he returns the kiss also to the cheek, [8, minute 59]



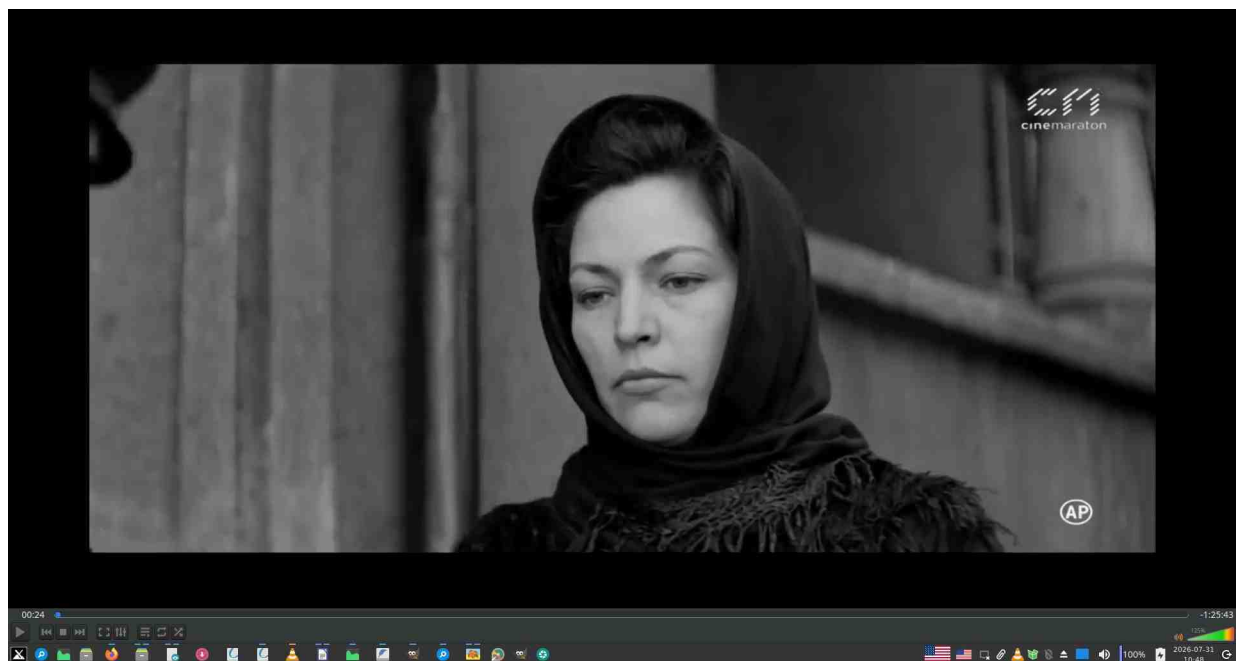
and finally he leaves the screen with a facial expression expressing a kind of indignation, presumably based on the absurdity of acting love scenes with a woman in front of her husband, so much the more as he was the director of the film: [8, minutes 59, 59, 59 and 59]

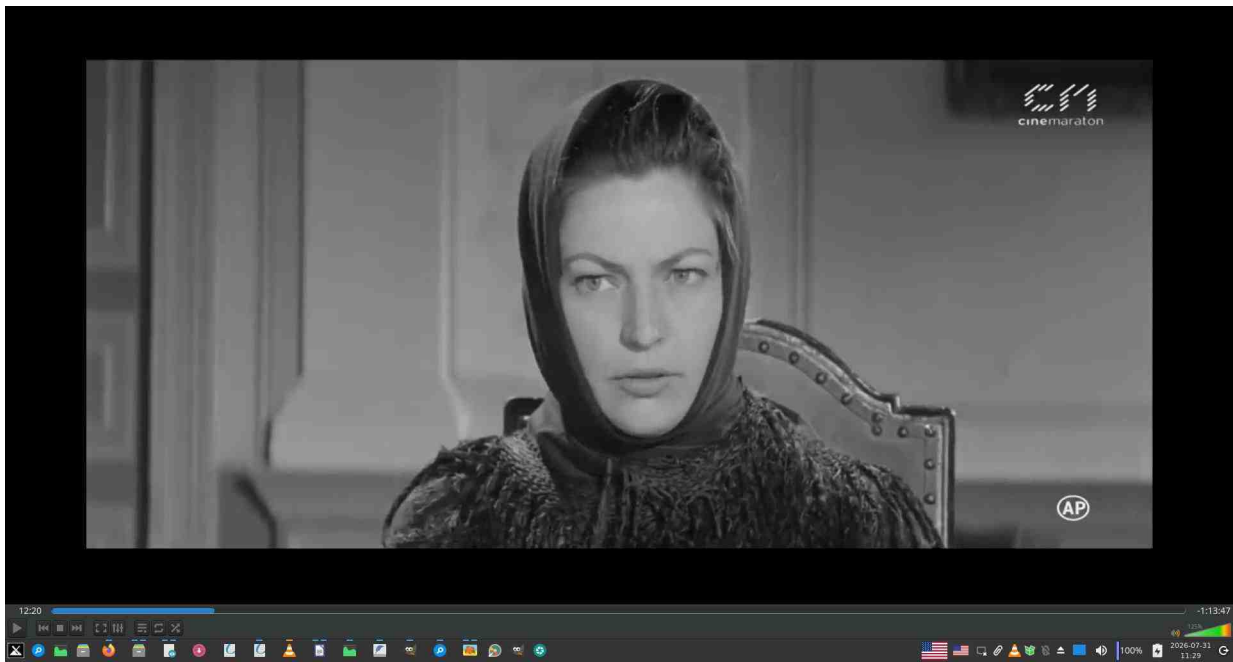
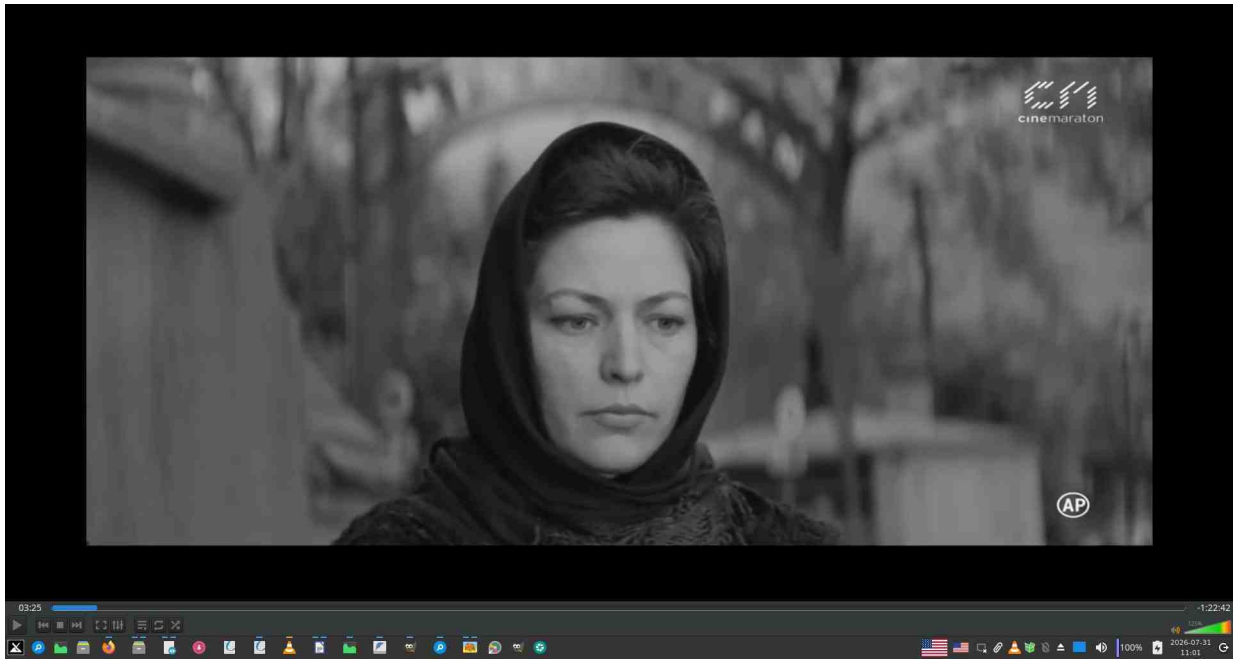


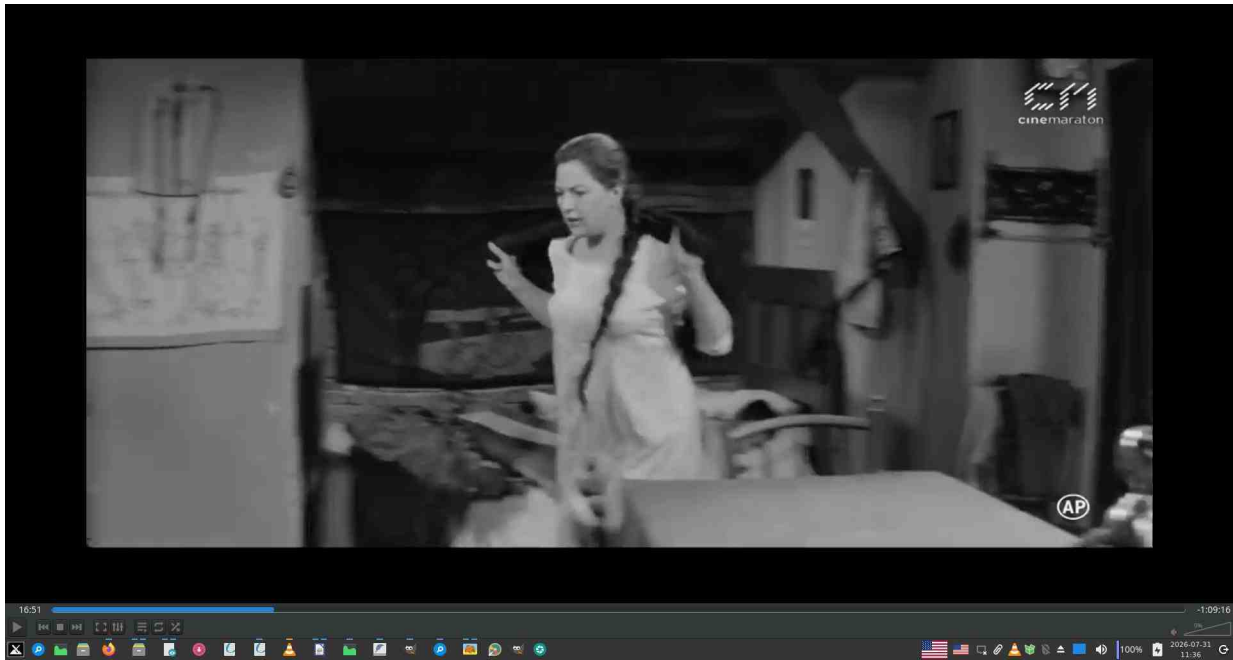


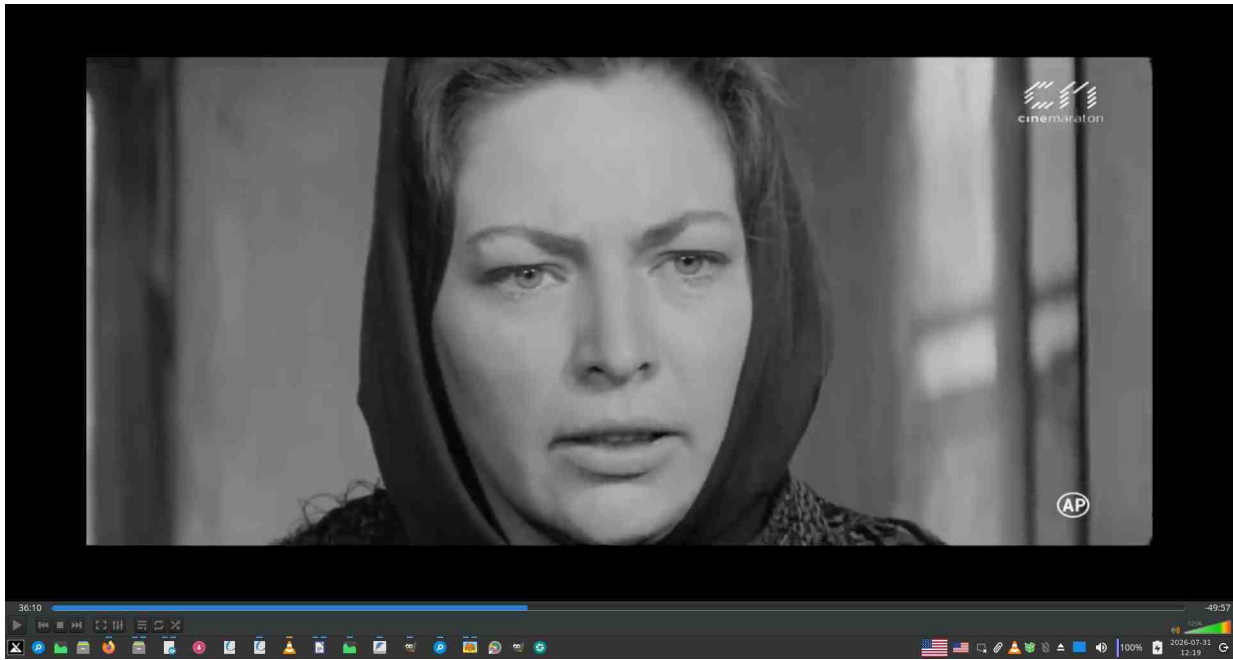
Ioana DRĂGAN was not an actress by graduation, but a cinematographic technician. She married the film director Mircea DRĂGAN in 1963 — “who was situated much closer to the networks of the power” than the “group of the malcontents”, [96] and a “State Prize laureate” till the shooting of this film [8, minute 6] — and was drawn into a film career apparently by his having cast her primarily in two films directed by him entitled “Neamul Șoimăreștilor” (The Kindred of the Șoimărești’s) of 1965 [129] and “Golgota” (Golgotha) of 1966, [9] and otherwise she would be cast mostly in films directed by her husband. [128] [130] In the light of the relationship and marriage guideline of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization, i can presume that Ioana DRĂGAN was detected by it in its quest for a woman maximally satisfying the feminine tastes of Ilarion CIOBANU, particularly after that it became evident for it that Ilarion CIOBANU had not entered a relationship with Flavia BUREF, Draga OLTEANU, or Silvia POPOVICI, and her marriage with Mircea DRĂGAN was meant to pretext her drawing into a film career, with the purpose of connecting her with Ilarion CIOBANU. The level of involvement of Mircea DRĂGAN in this personal secret political action — who otherwise had been involved also in drawing Ilarion CIOBANU himself into a film career, by assenting to the proposal of Titus POPOVICI relative to his cast in the film entitled “Setea” (The Thirst) of 1961 [82] — is indicated by that he was not only the director, but also the author and screenwriter of this film entitled “Golgota” (Golgotha) of 1966, [9] what means that he not only directed, but also authored and wrote particularly the love scenes of his wife with Ilarion CIOBANU, what outside of his presumed personal secret political mission relative to Ilarion CIOBANU would have been improbable.

Ilarion CIOBANU was still indirectly connected with the film national star Draga OLTEANU — at her around 12th film, [118] recurring from the films of Ilarion CIOBANU entitled “Setea” (The Thirst) of 1961 and “Răscoala” (The Revolt) of 1966 — as “Ana VARGA”, [Read approximately: 'vargA.] by promoting her face and partly undressed body, [8, minutes 1, 4, 13, 17, 19, 37, 48 and 73]



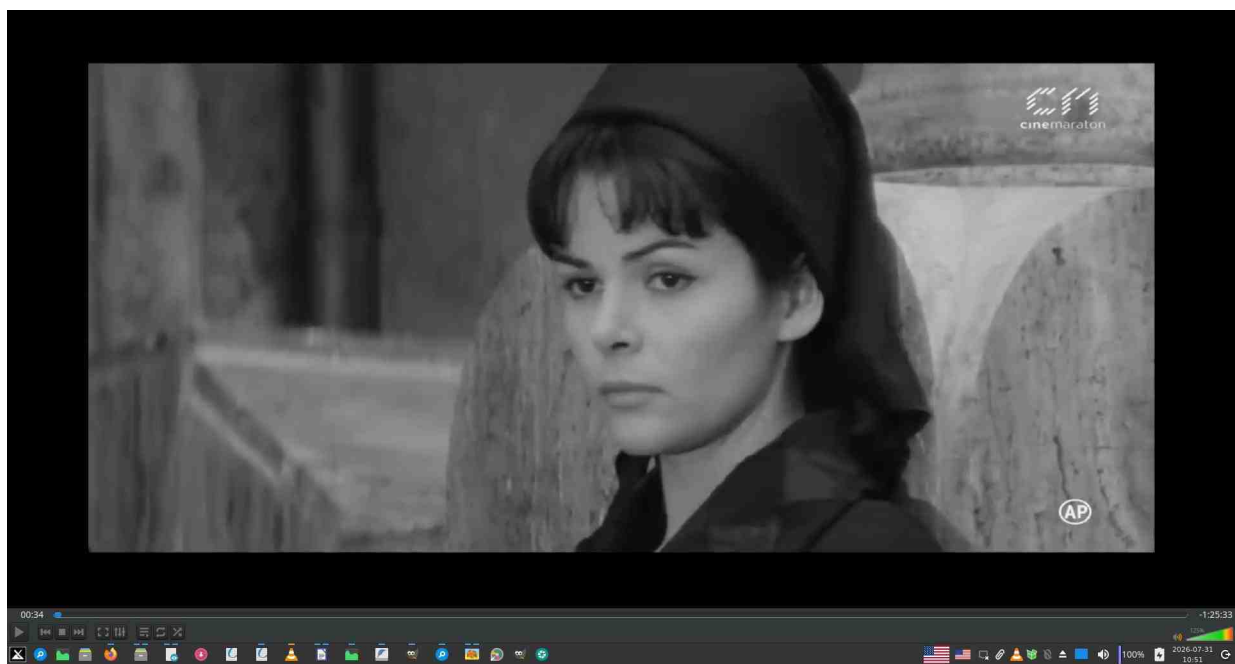


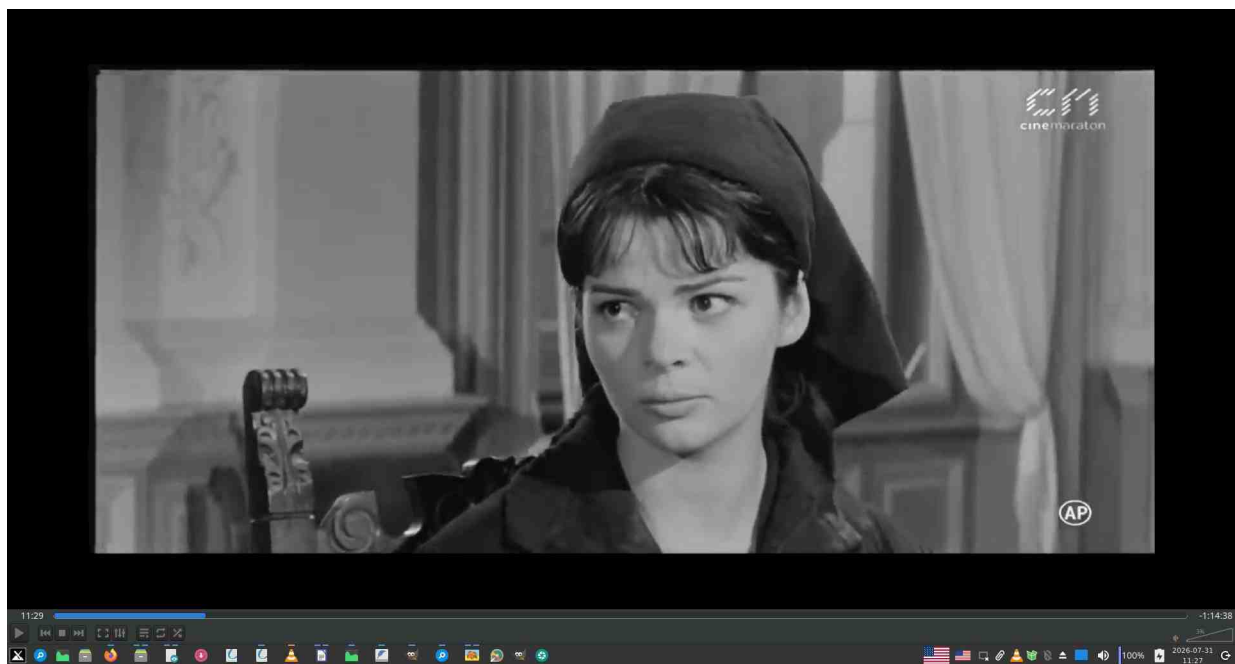
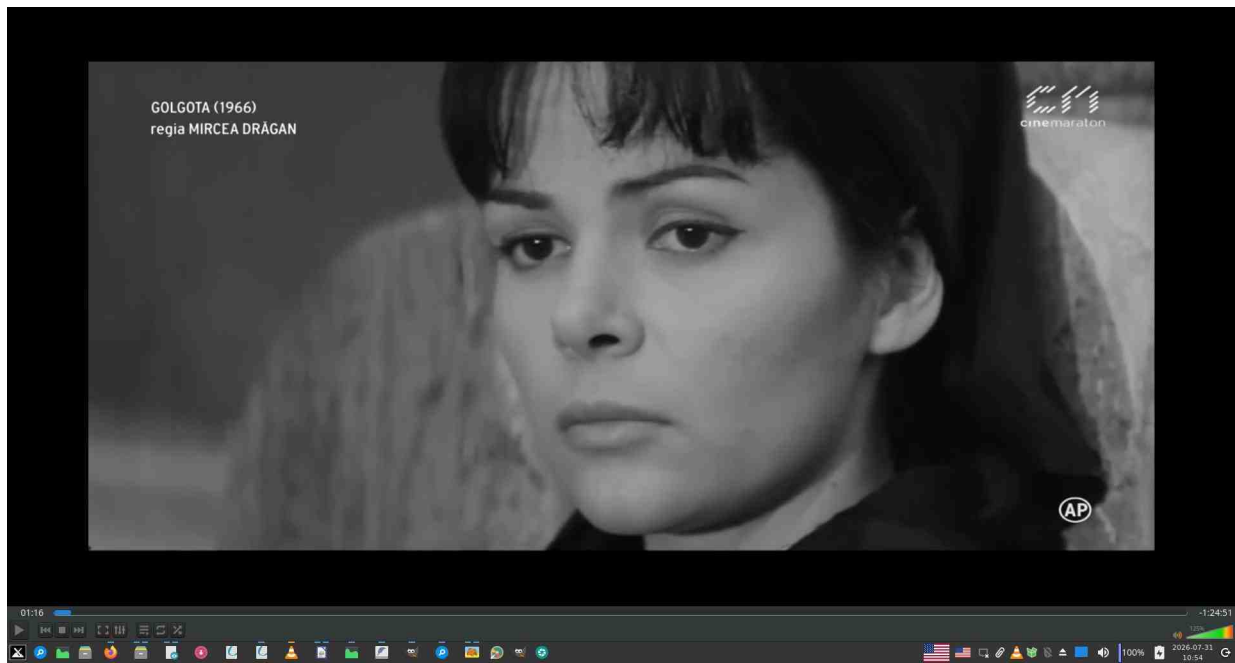


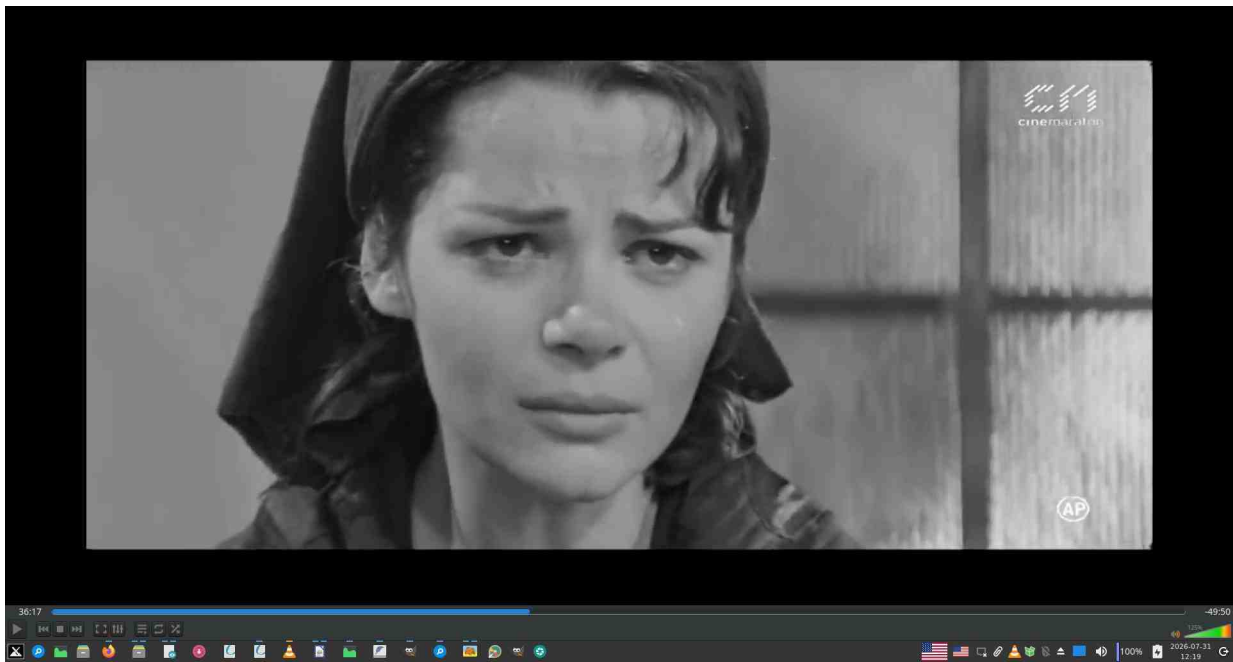
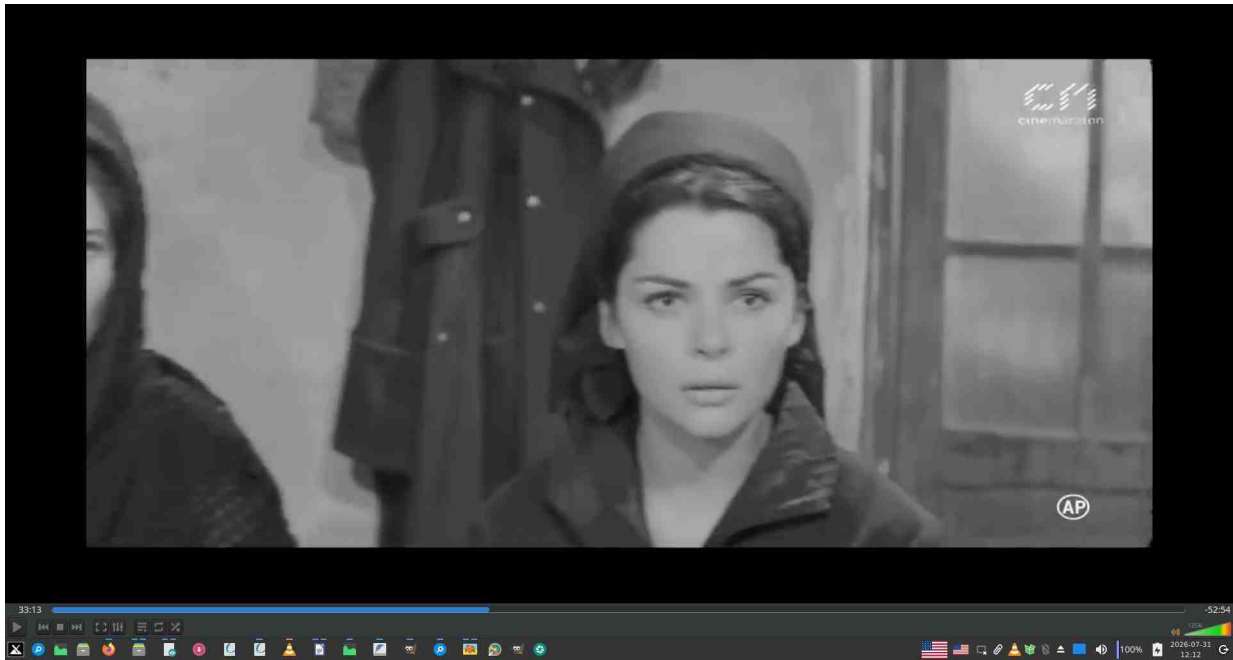




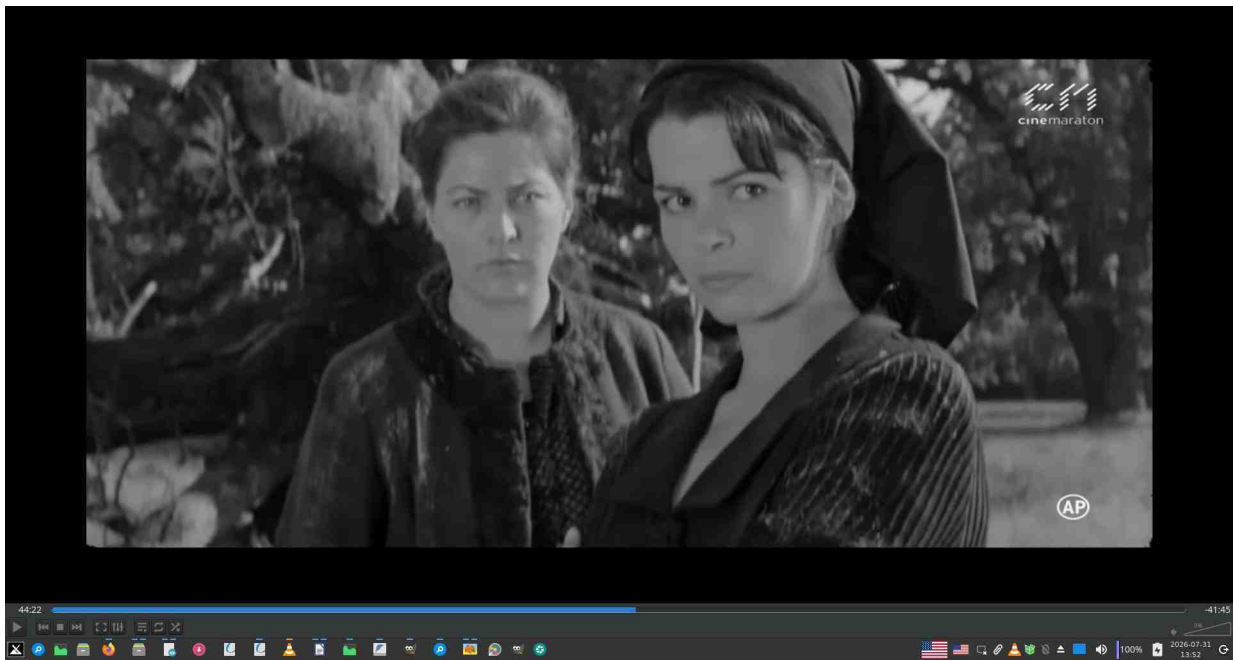
and with his parallel actresses Ibolya FARKAS [9] (Viorica FARKAŞ) — at her 5th film, [101] recurring from the film of Ilarion CIOBANU entitled “Cartierul veseliei” (The District of Joy) of 1965 — as “Eva LAKATOS”, [Read approximately: 'eva 'ləkətɔf.] by promoting her face, dressed body, partly undressed bust, and rape, [8, minutes 1, 2, 12, 34, 37, 45, 45, 45, 45, 48, 52, 56, 66, 71, 72 and 73]



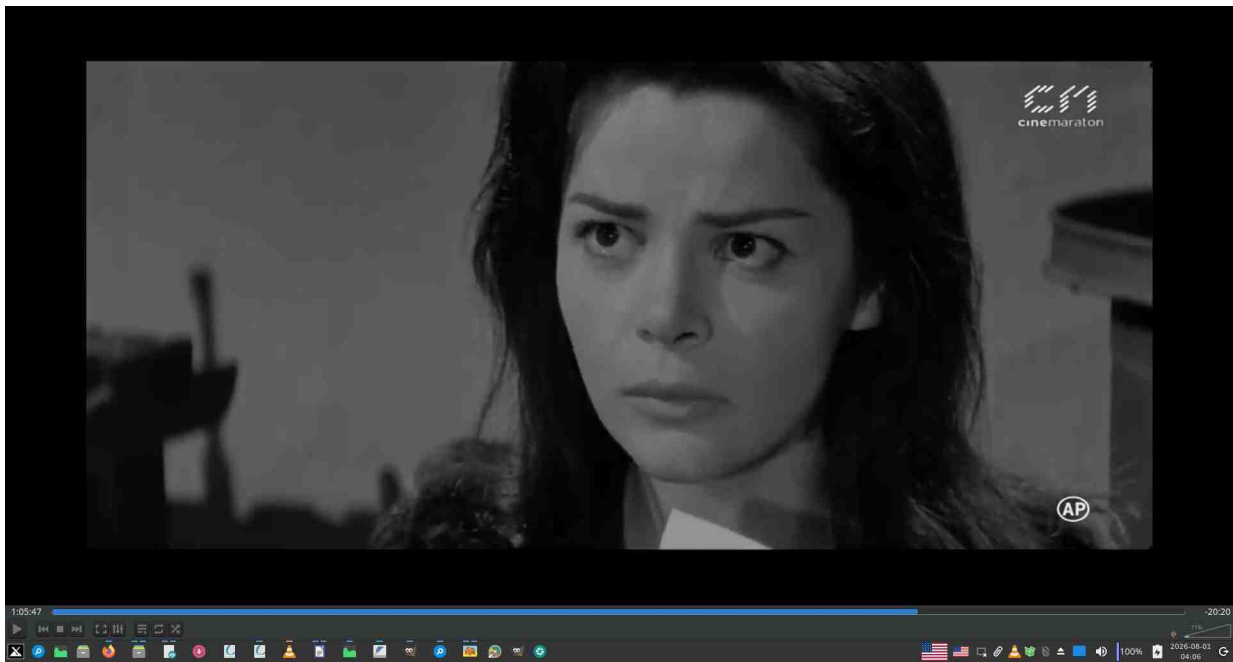


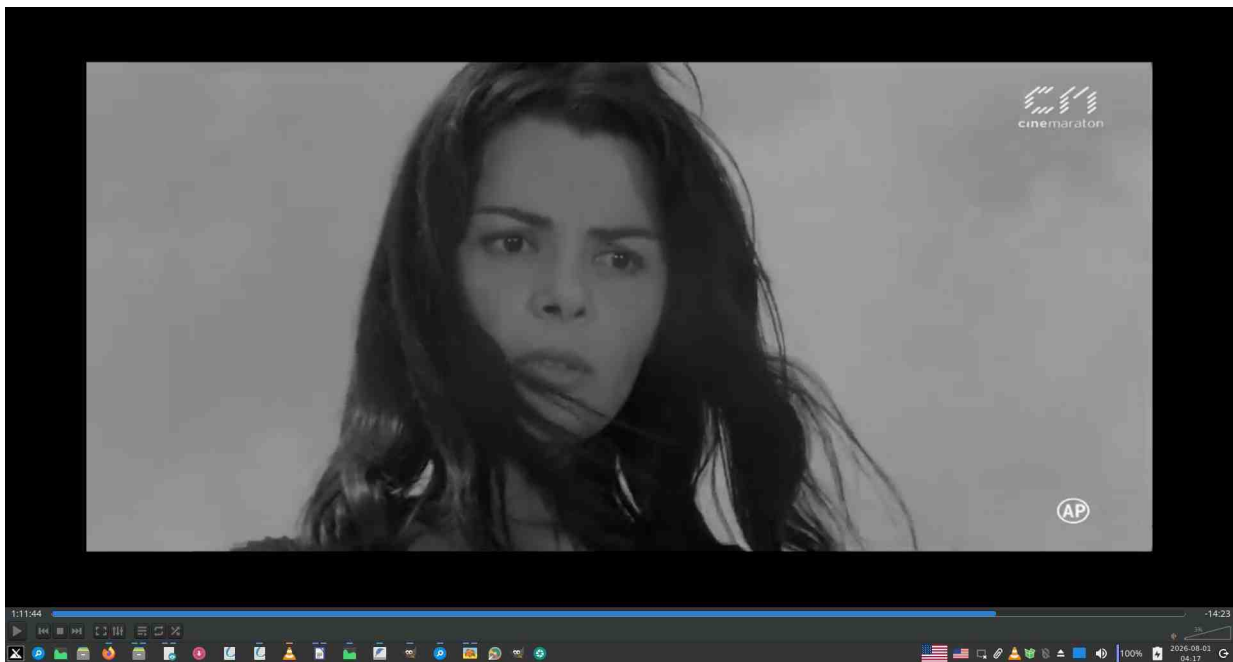
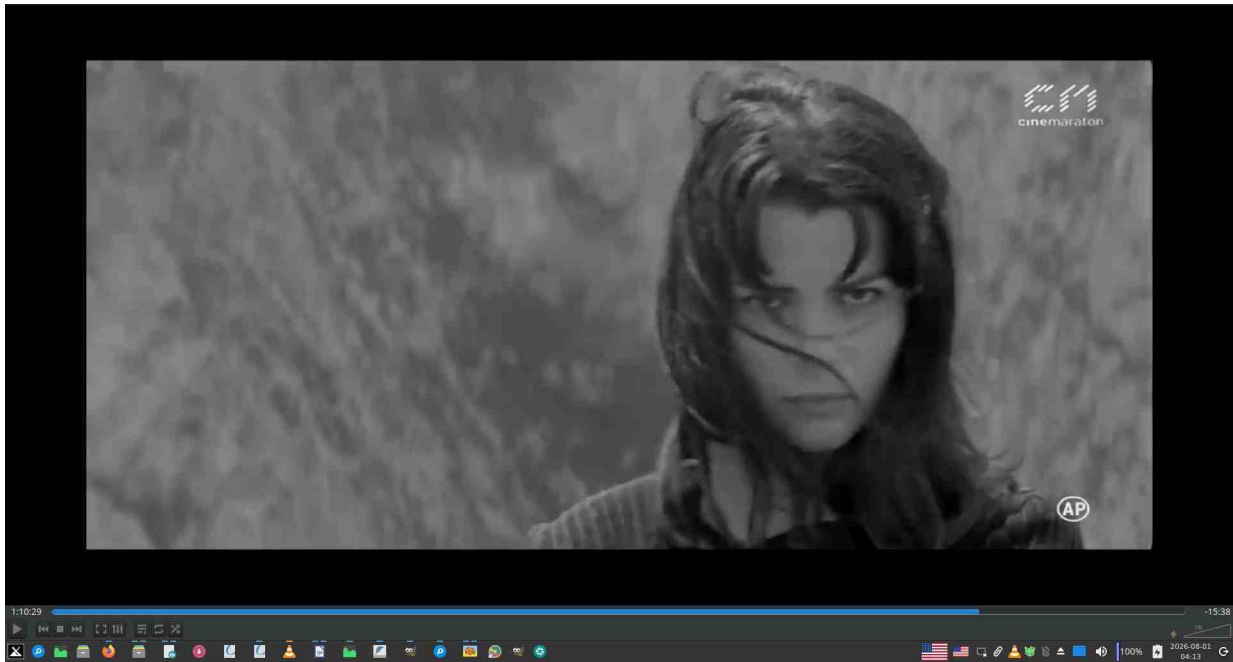


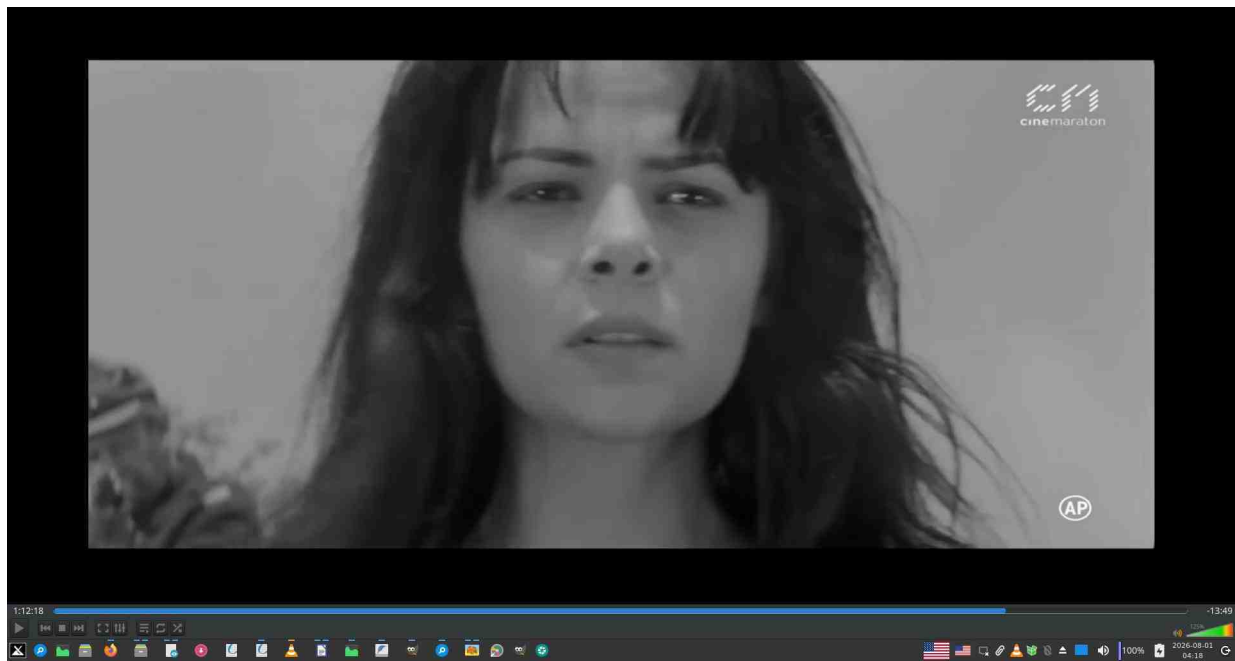




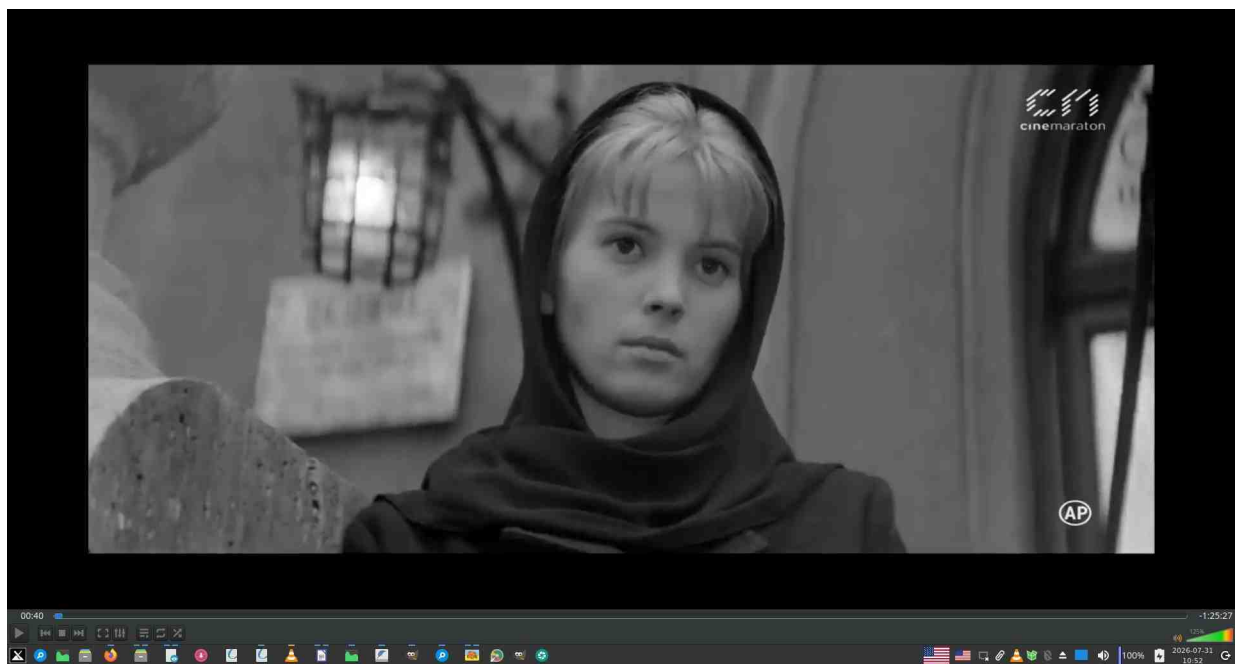


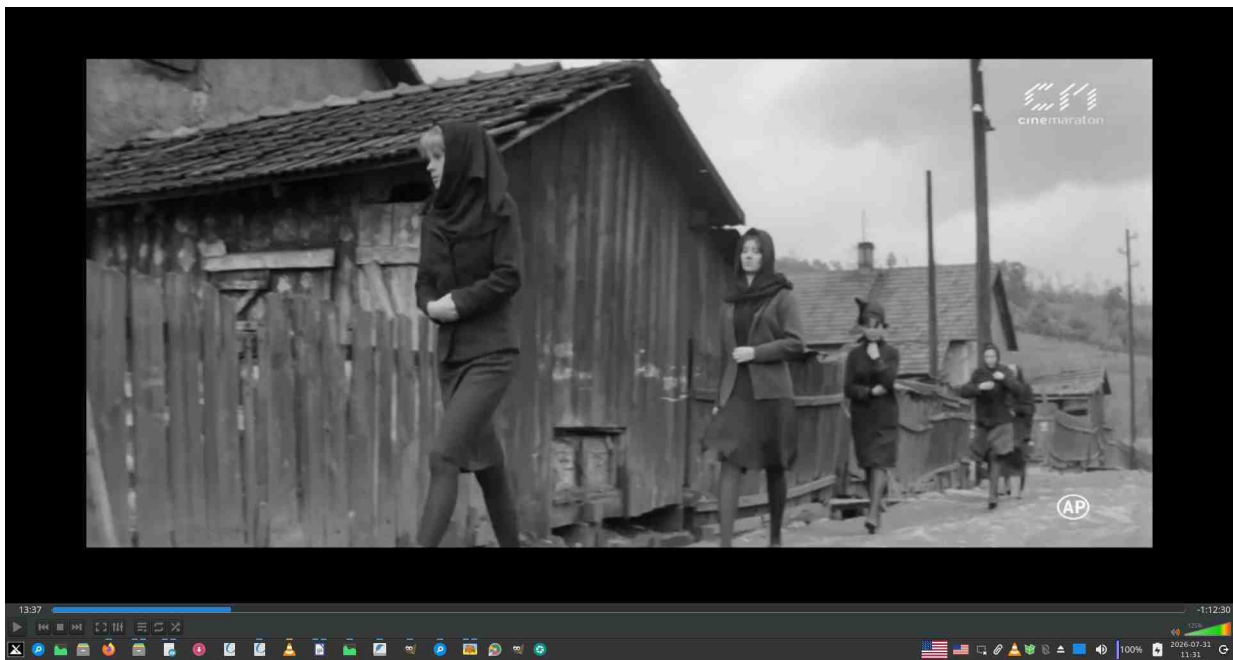
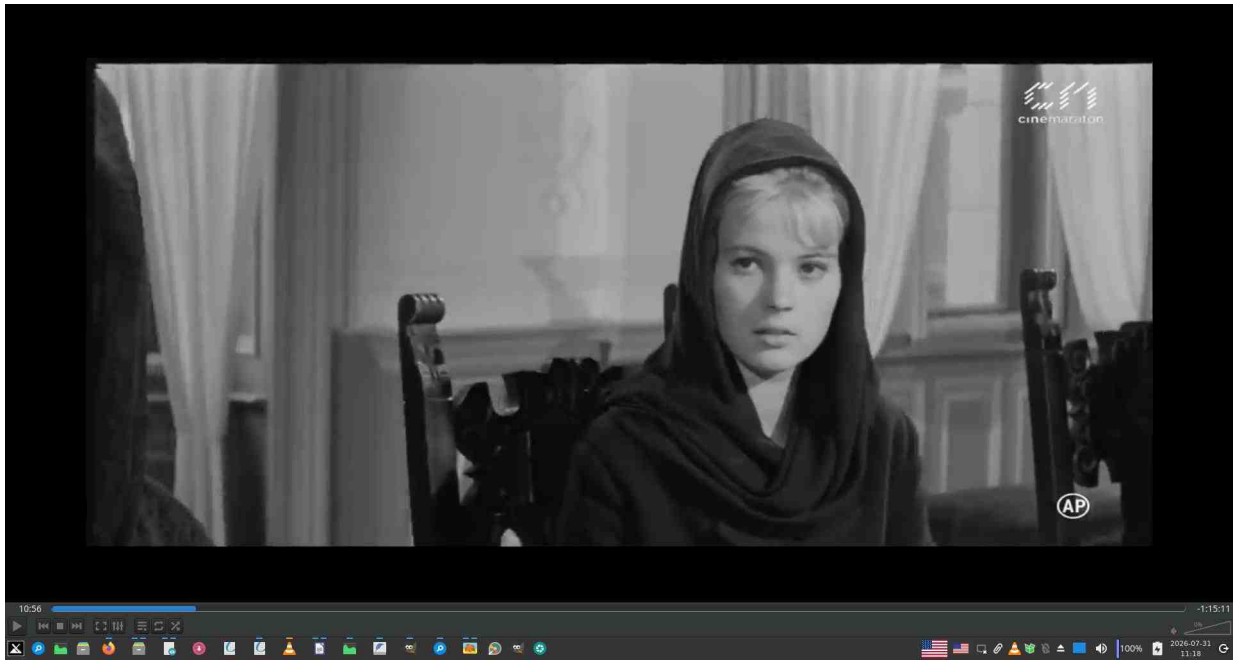


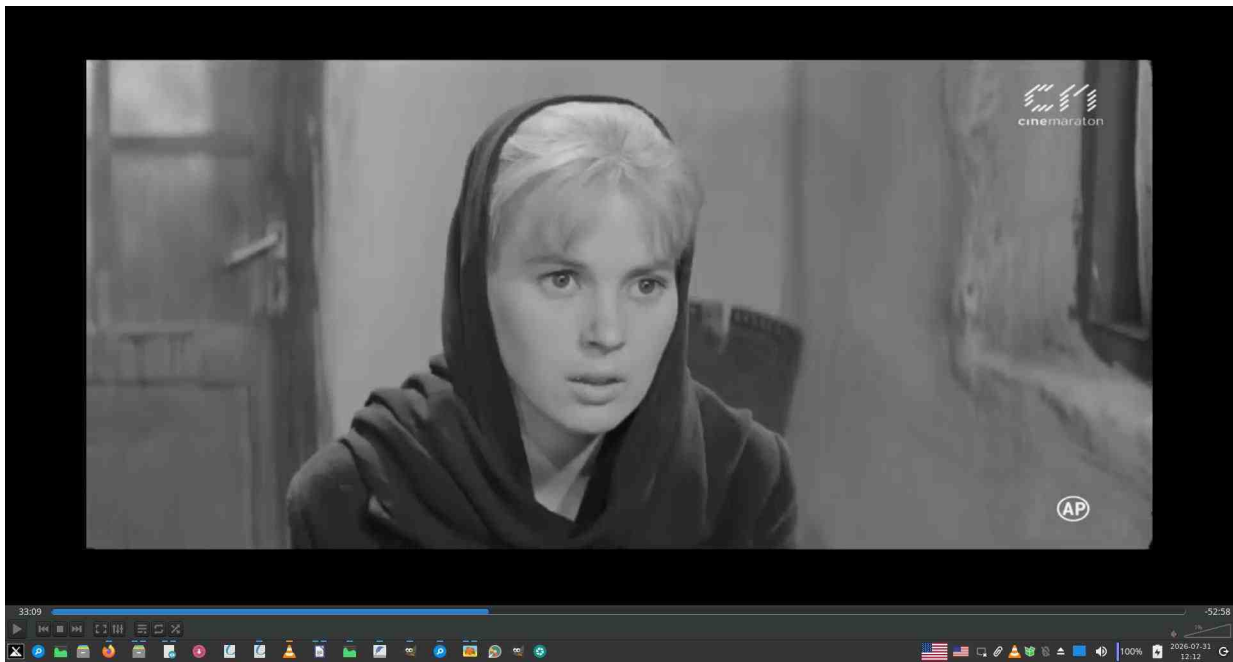
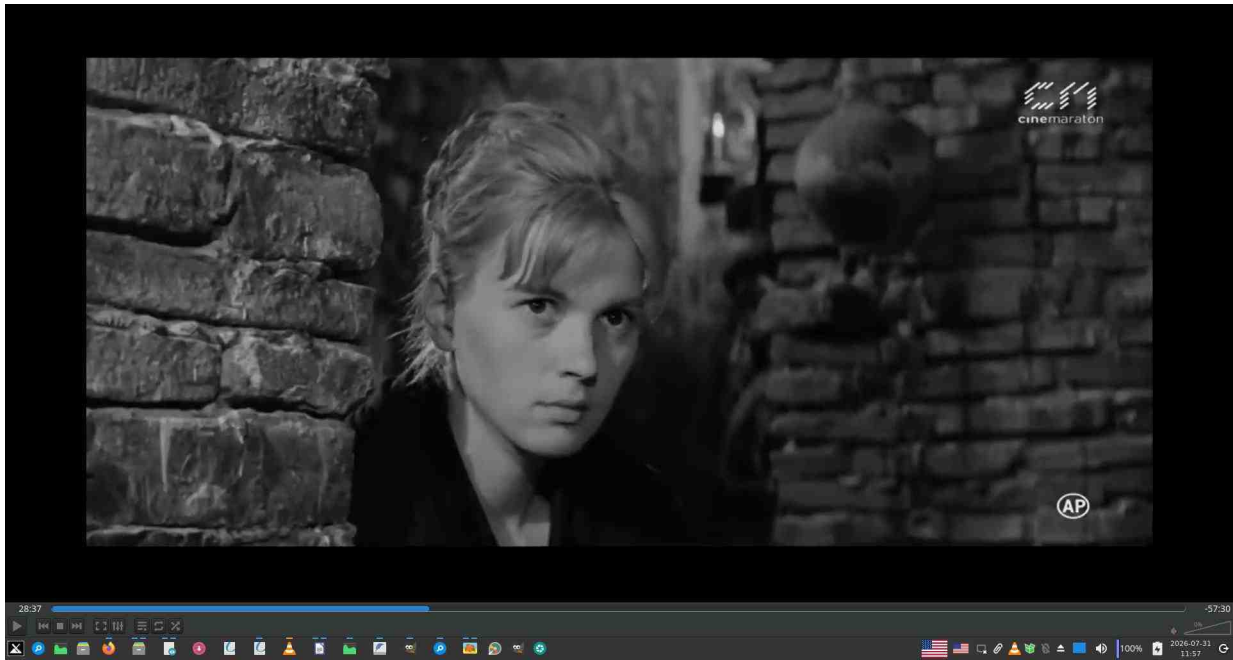


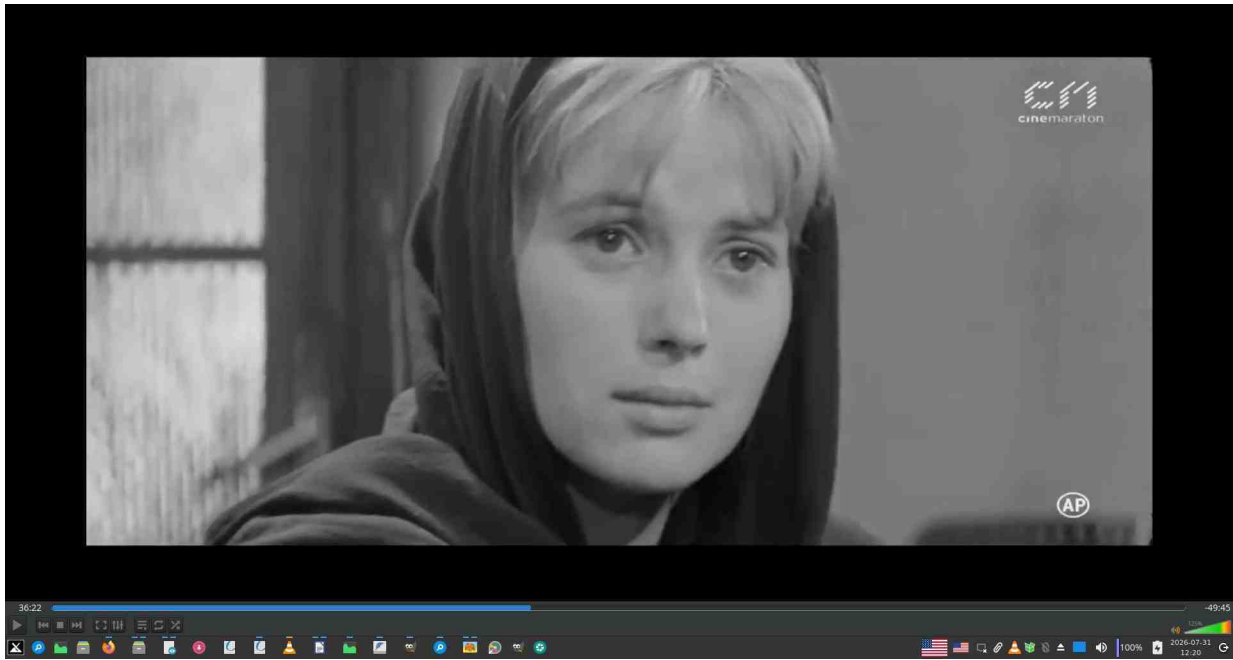


Réka NAGY [Read approximately: 're:kə 'nɔɡj.] — drawn into film acting with the film entitled “La vârsta dragostei” (At the Age of Love) of 1963, namely after Ilarion CIOBANU, at her 2nd film [135] — as “Maria DANEȘ”, [Read approximately: 'dɒneʃ.] by promoting her face, dressed body, naked arm, and partly undressed bust, [8, minutes 1, 11, 14, 29, 34, 37, 45, 45, 45, 47, 48, 48, 68, 71, 72 and 73]



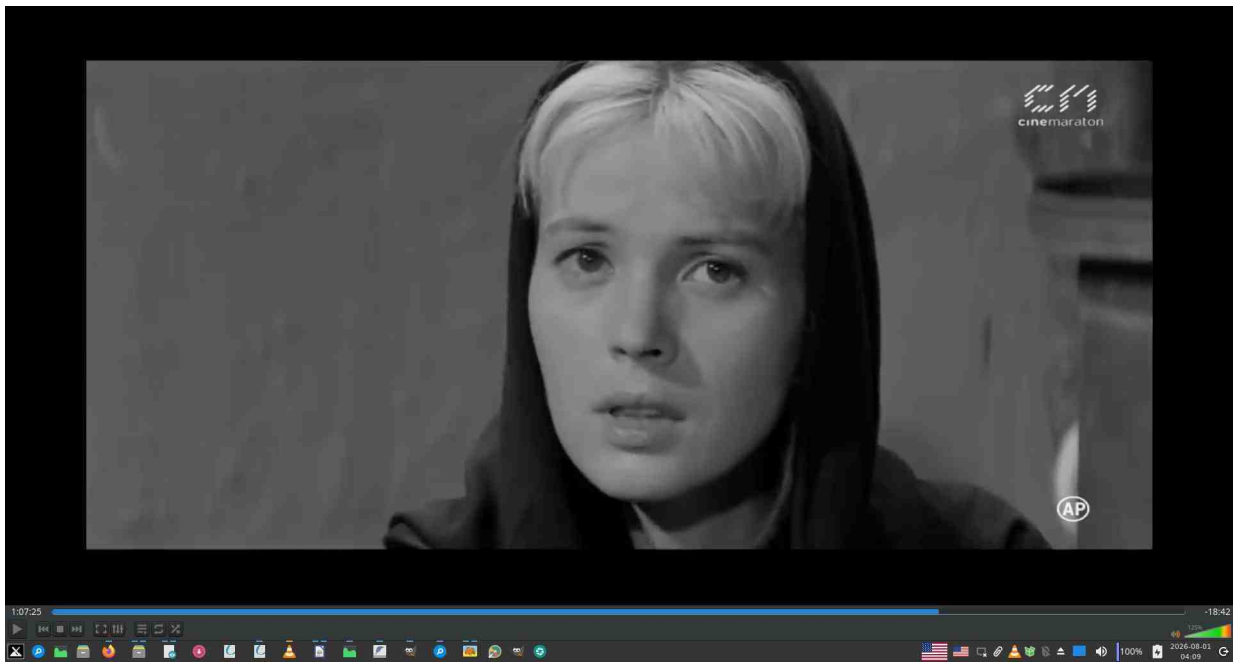
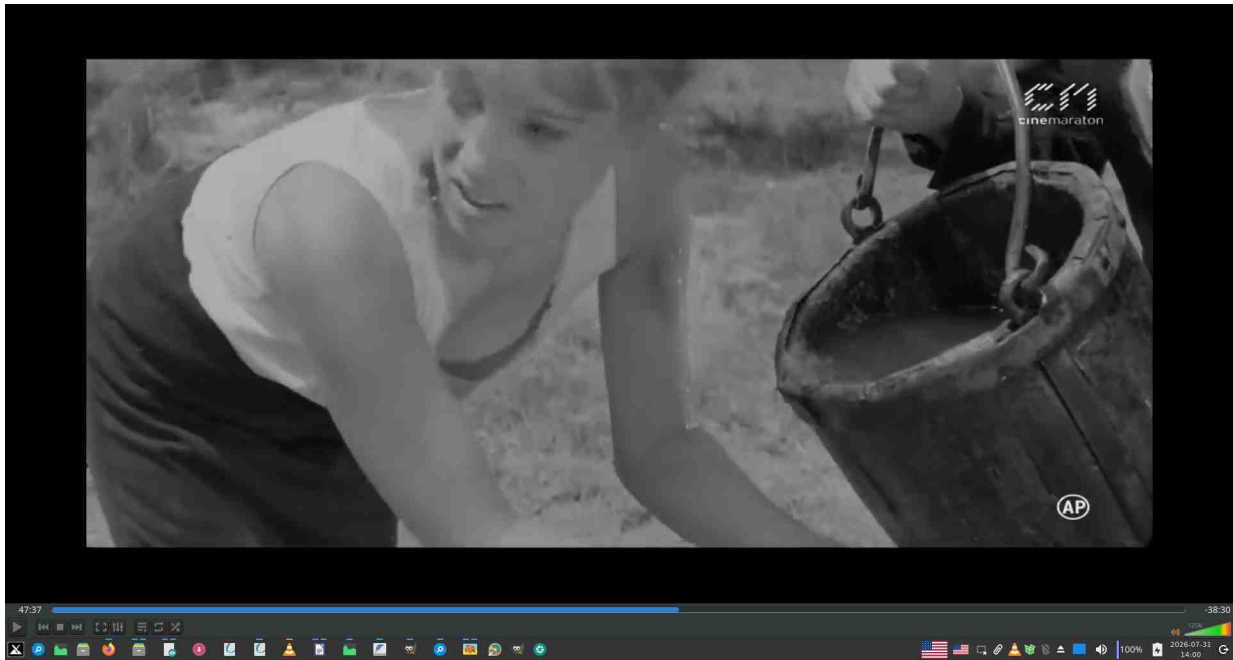


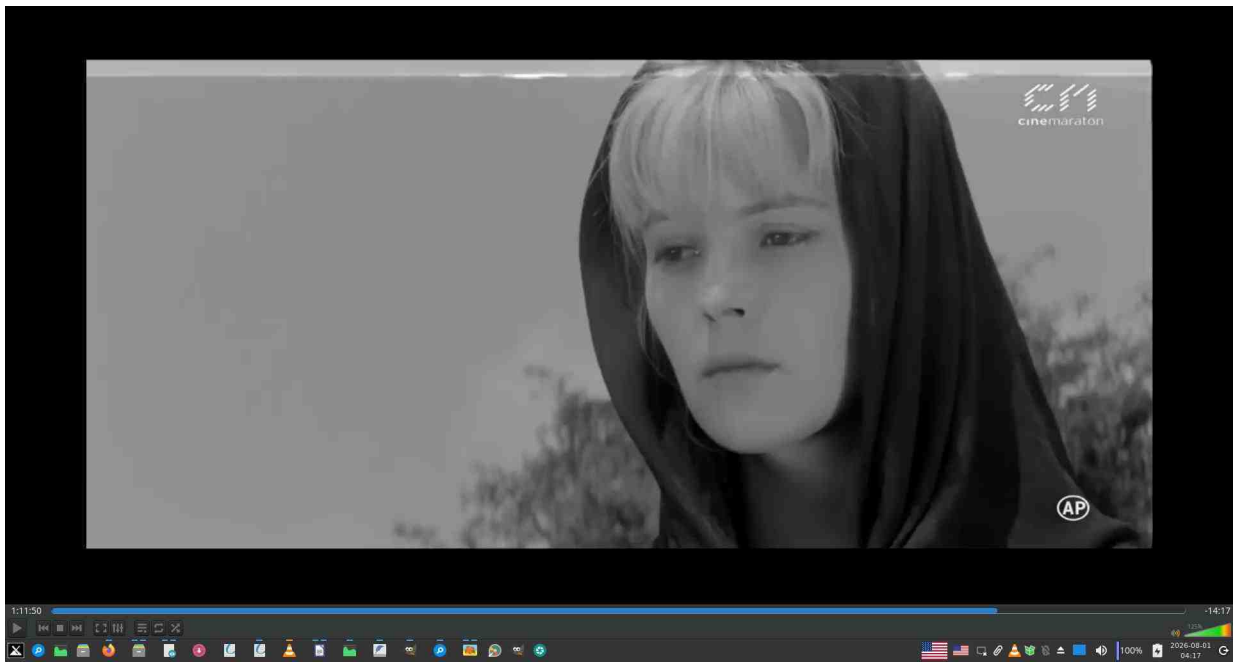
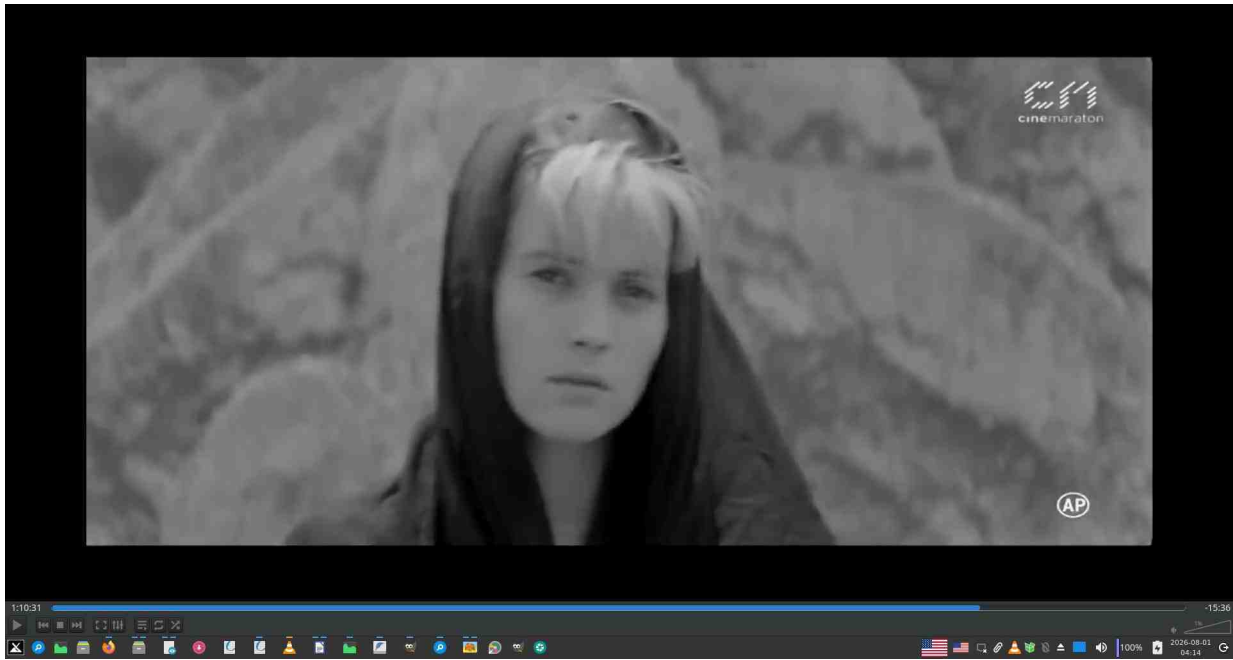


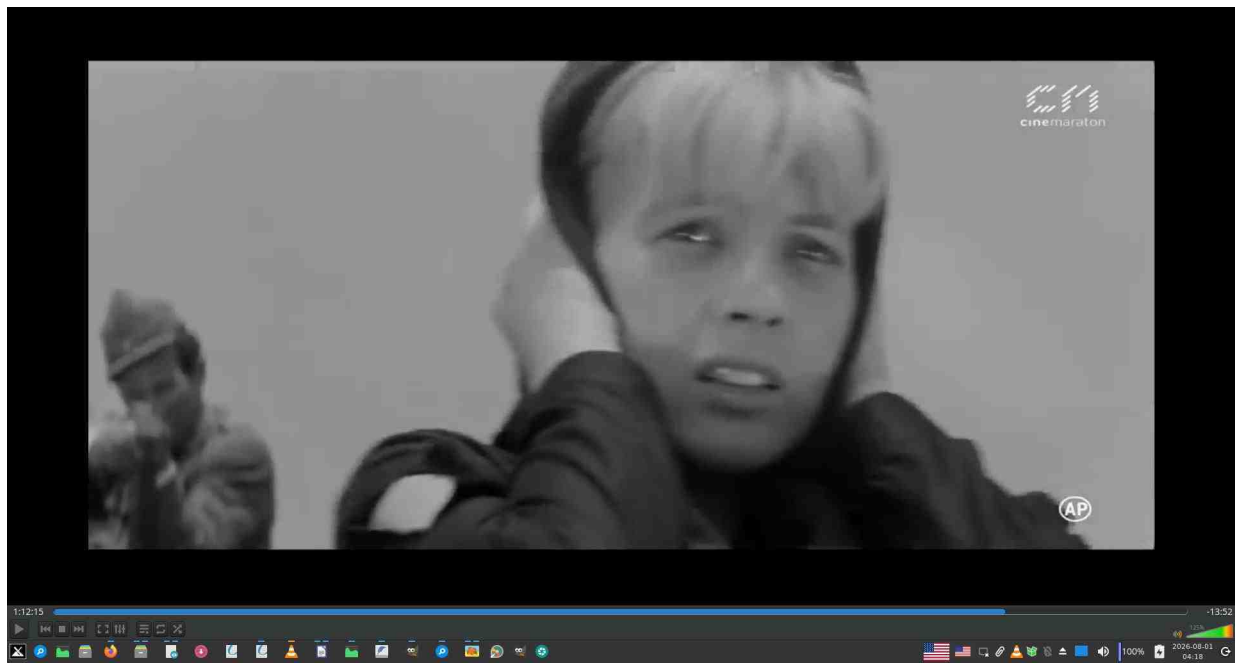






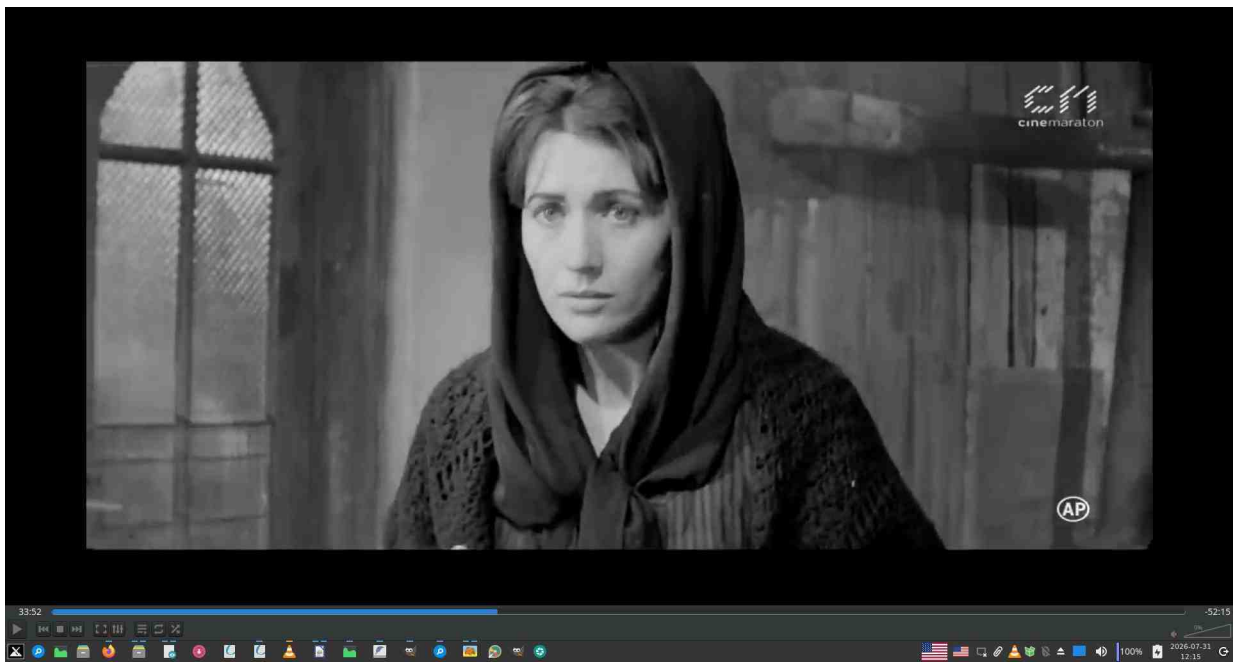
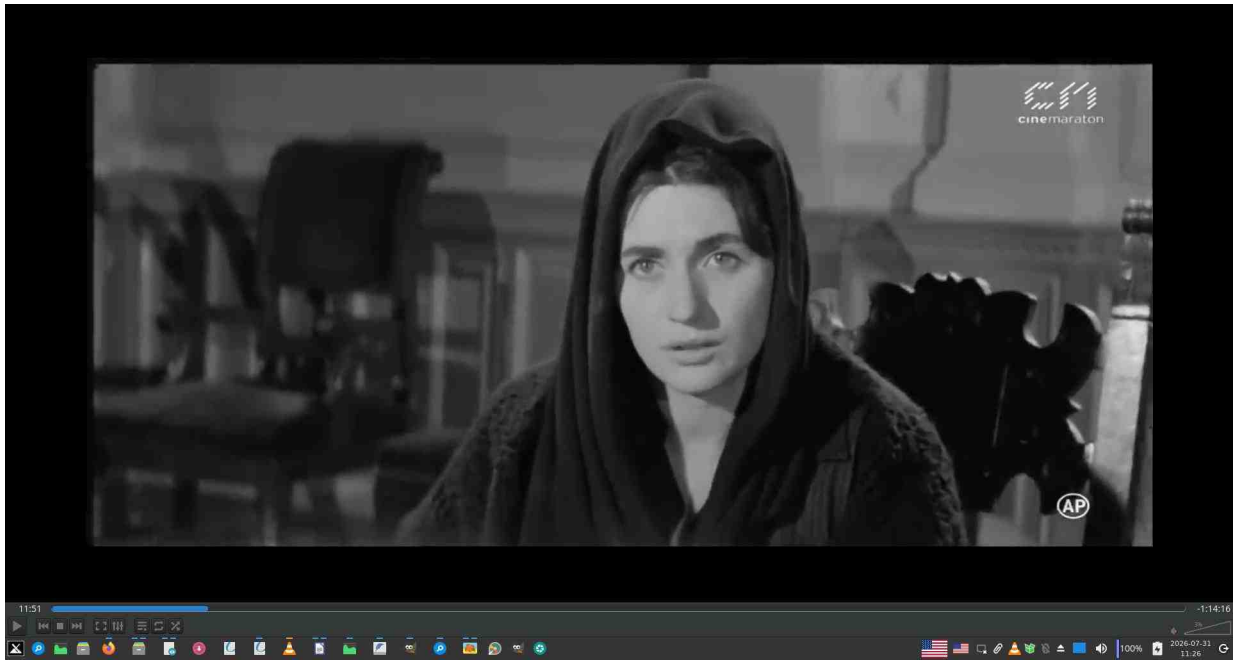


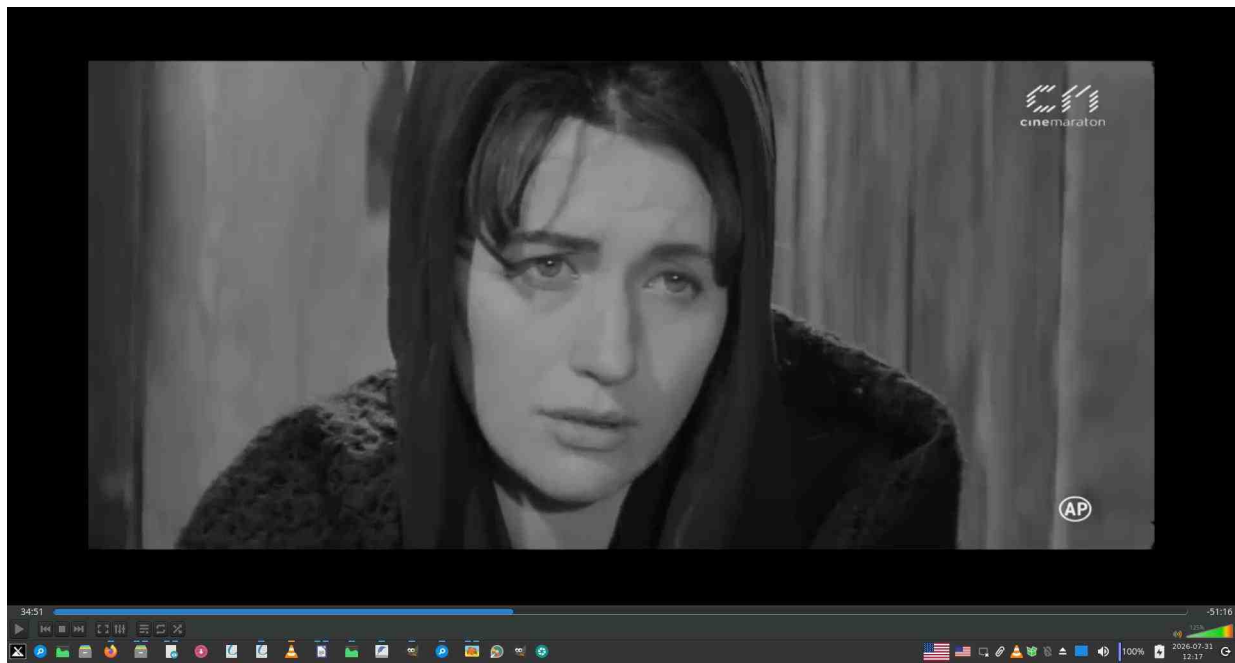




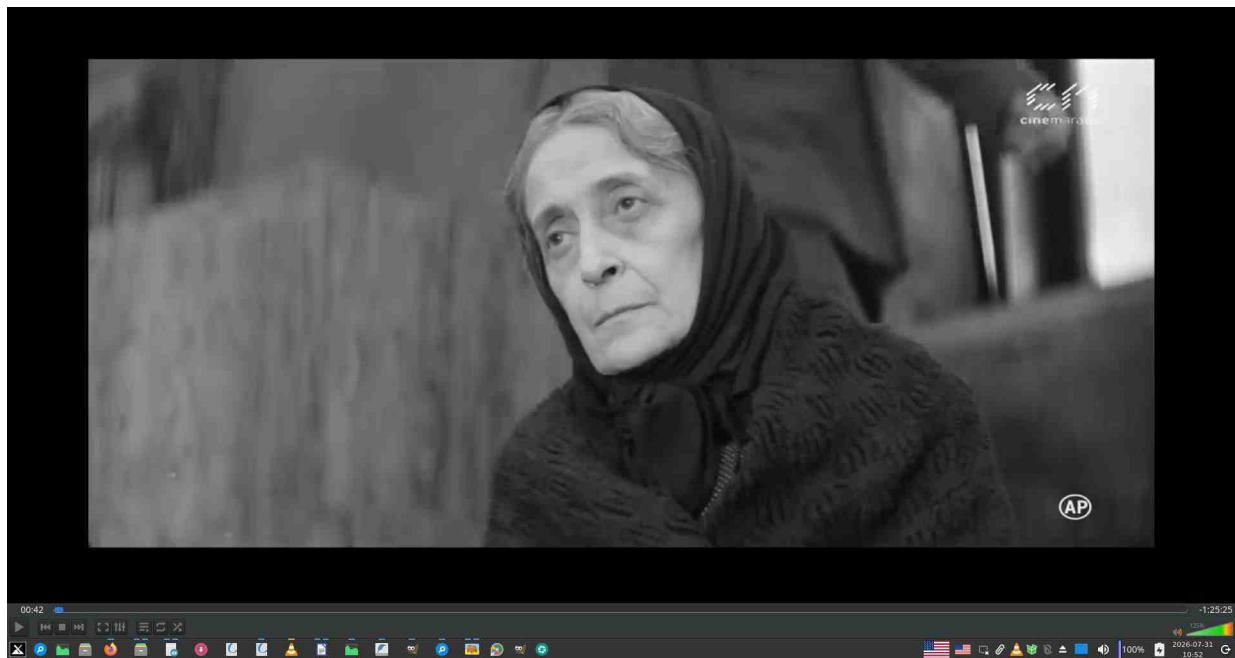
Violeta ANDREI [Read approximately: vio'leta ʌn'drej.] — drawn into film acting with this film, namely with a film of and shortly after Ilarion CIOBANU, married to the member of the communist nomenclature Ștefan ANDREI from 1961, who was marked by Nicolae CEAUȘESCU in or before 1960, [136] just like Dumitru POPESCU had been in 1956 [110] — as “Alexandrina IONESCU”, [Read approximately: ʌleksʌn'drina jo'neskʊ.] by promoting her face, dressed body, naked arm, and partly undressed bust, [8, minutes 1, 12, 34 and 35]

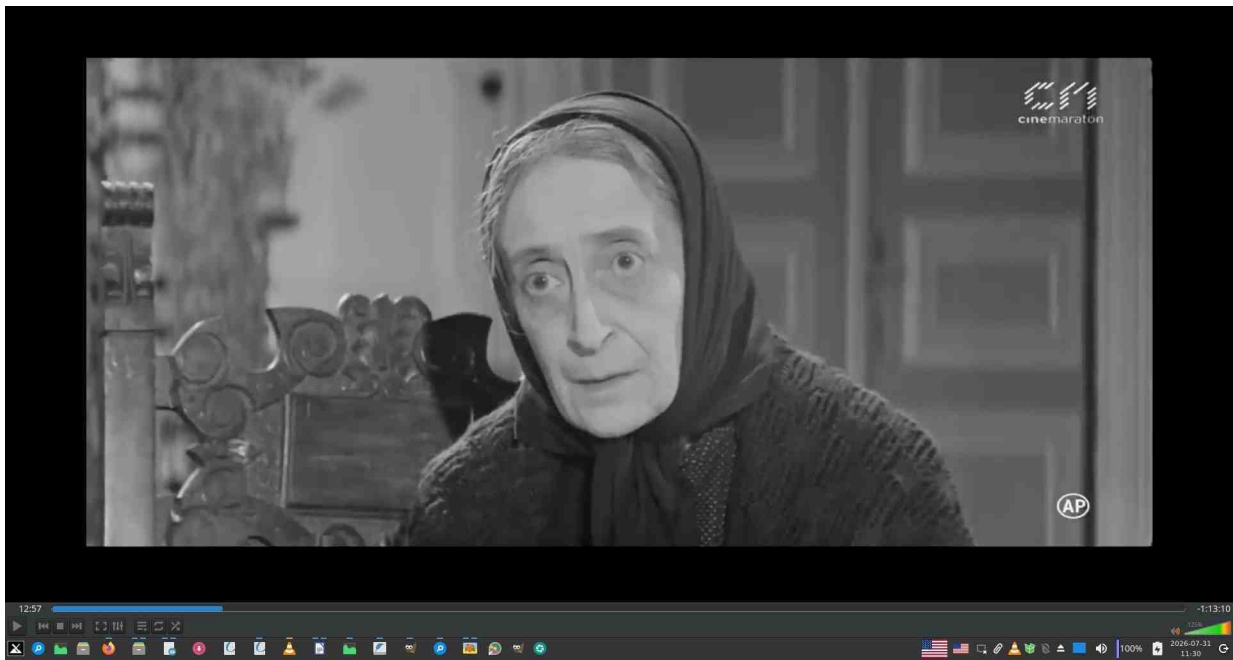
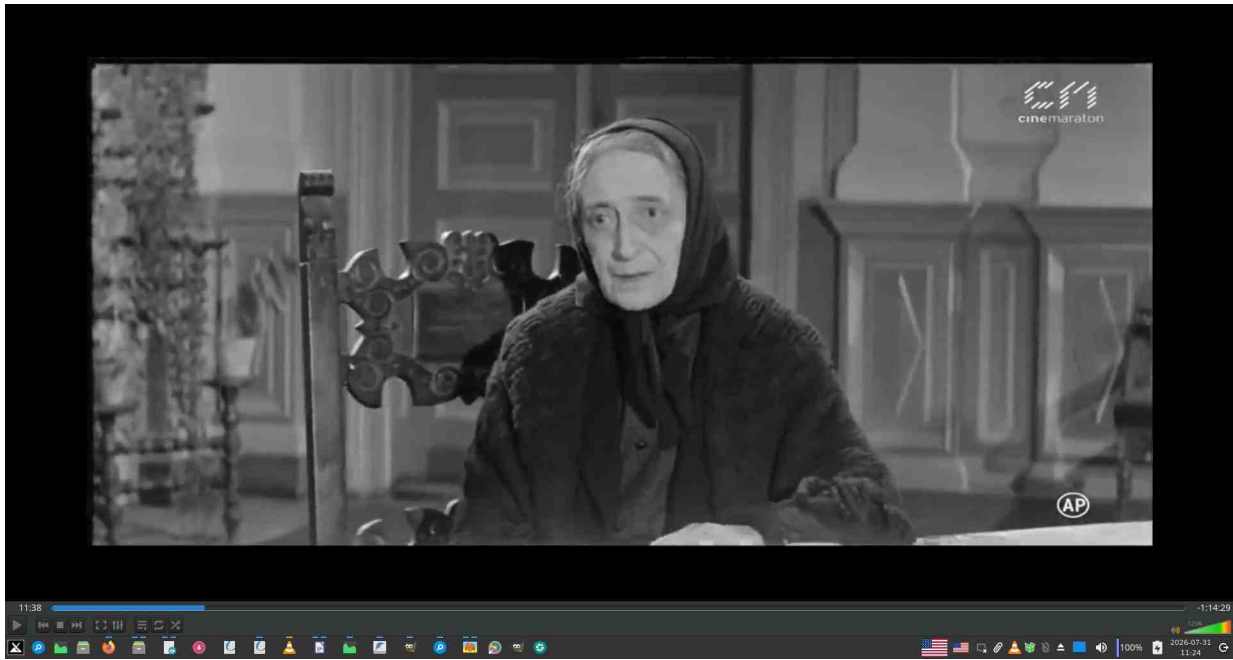


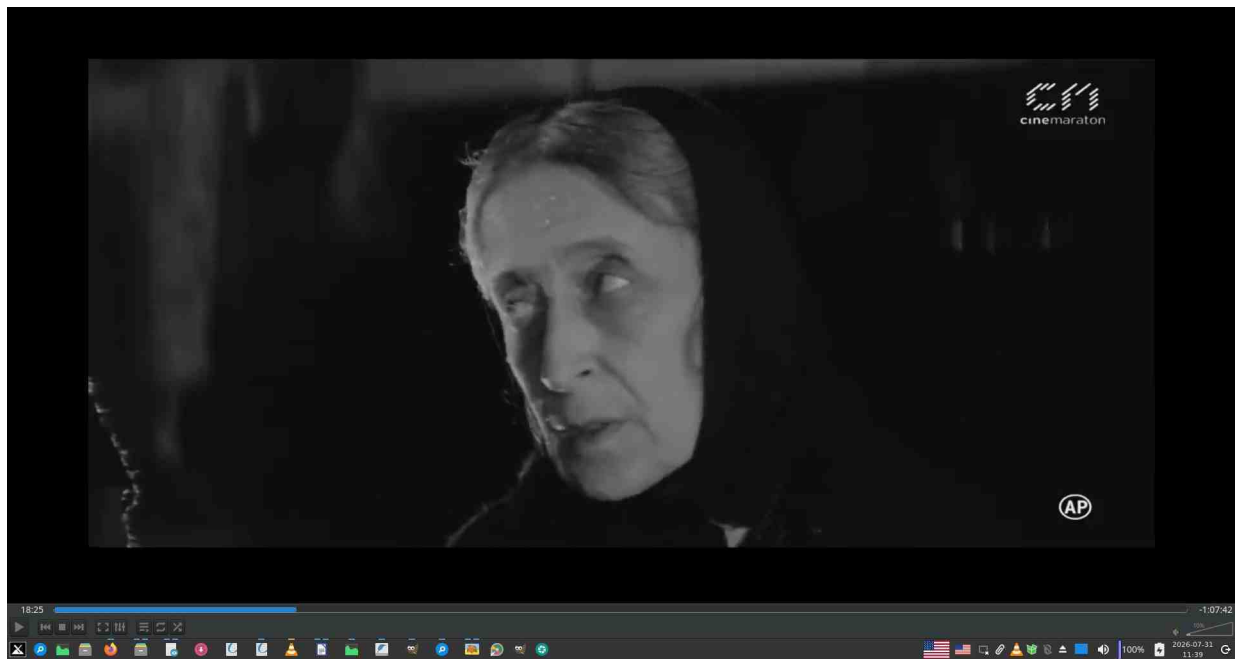




and Nunuța HODOȘ — at her 5th film, qualified as “Merited Artist” till the shooting of this film, [137] recurring from the film entitled “Cartierul veseliei” (The District of Joy) of 1965 — as the mother of a miner, by promoting her face: [8, minutes 1, 12, 13 and 19]

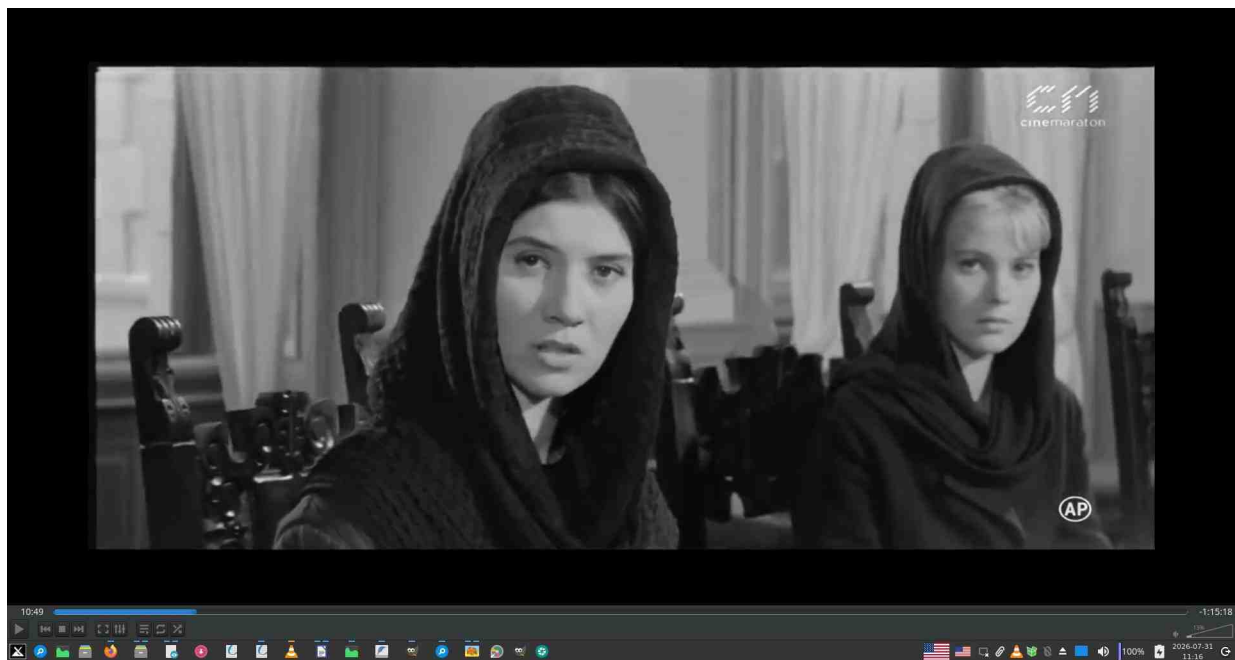
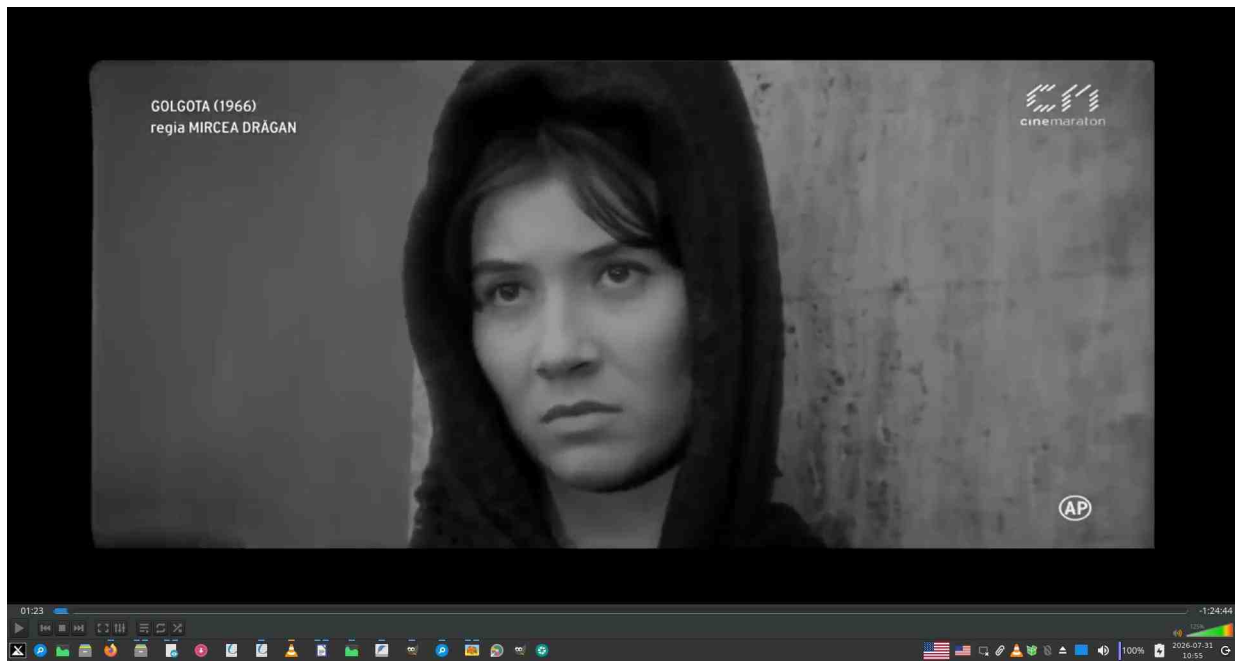


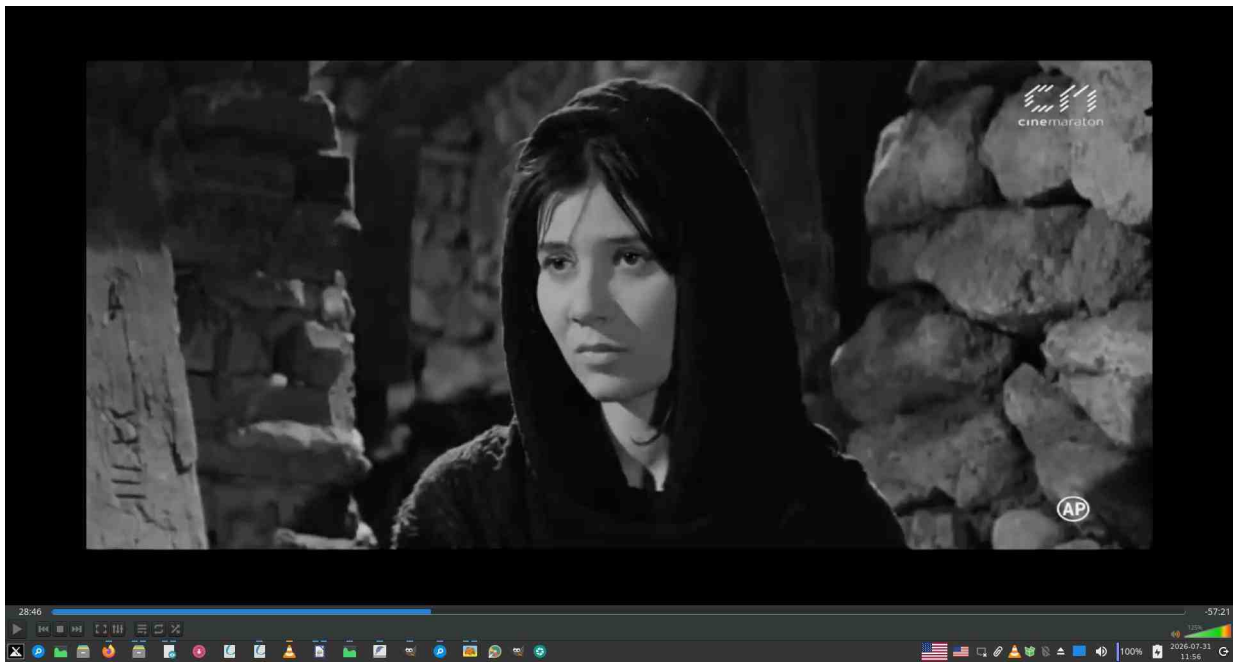
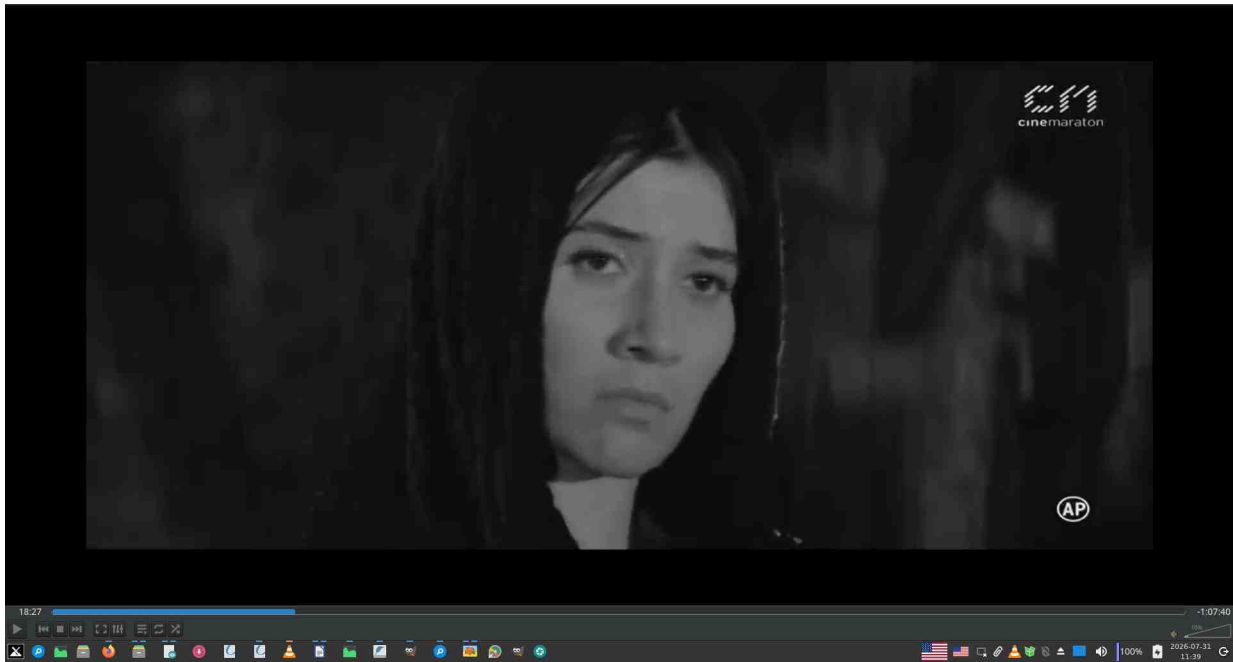




Presumably for after-shooting effects on Ilarion CIOBANU, namely for the case when the shooting effects would not include a relationship of him with her, the film also promoted the face, dressed body, partly naked legs, naked shoulder, and partly naked back of Ioana DRĂGAN: [8, minutes 1, 2, 11, 19, 29, 37, 39, 42, 48, 49, 49, 49, 59, 67, 71 and 73]

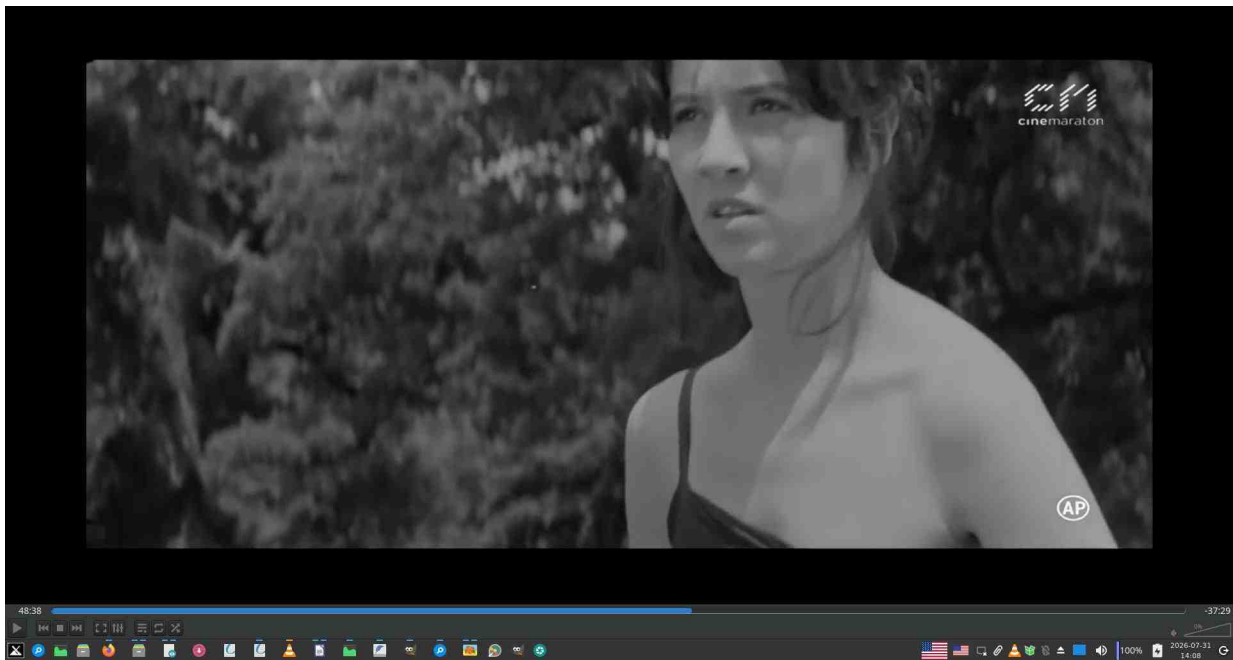


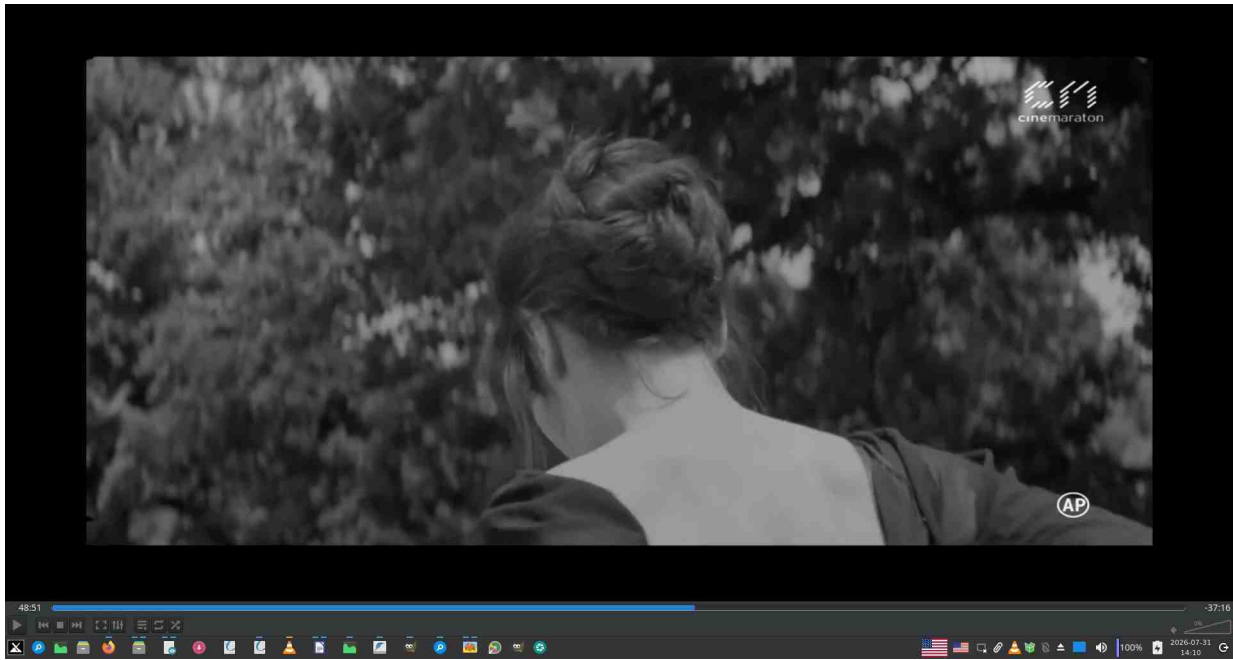


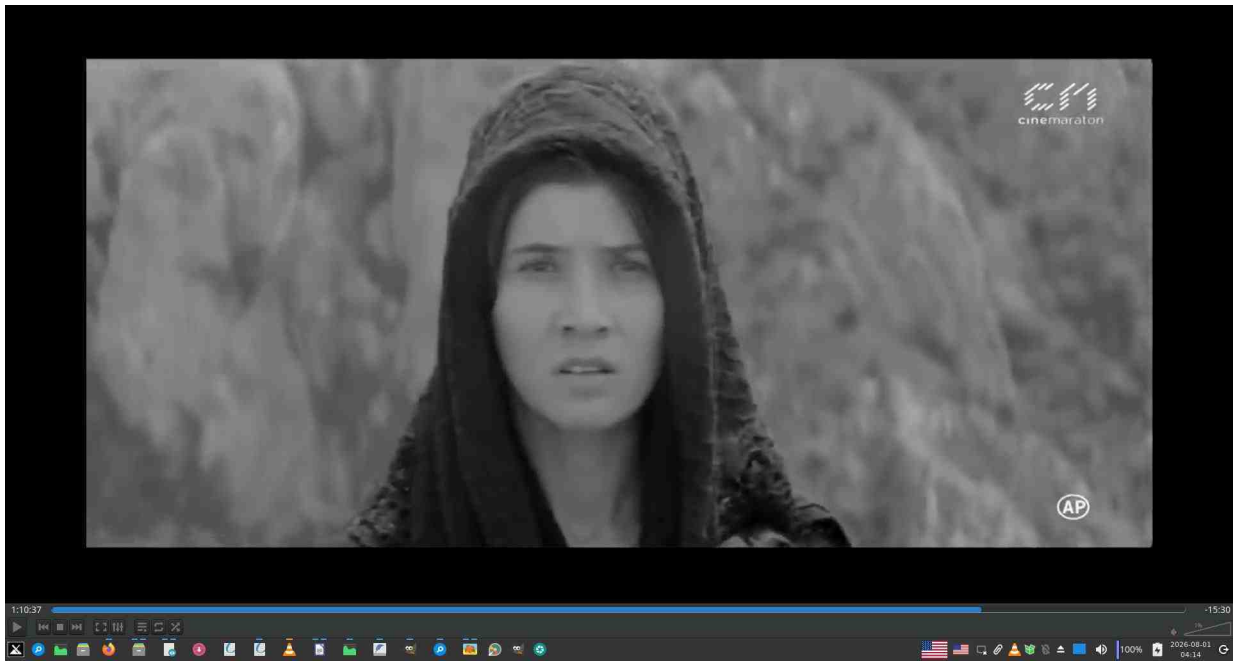
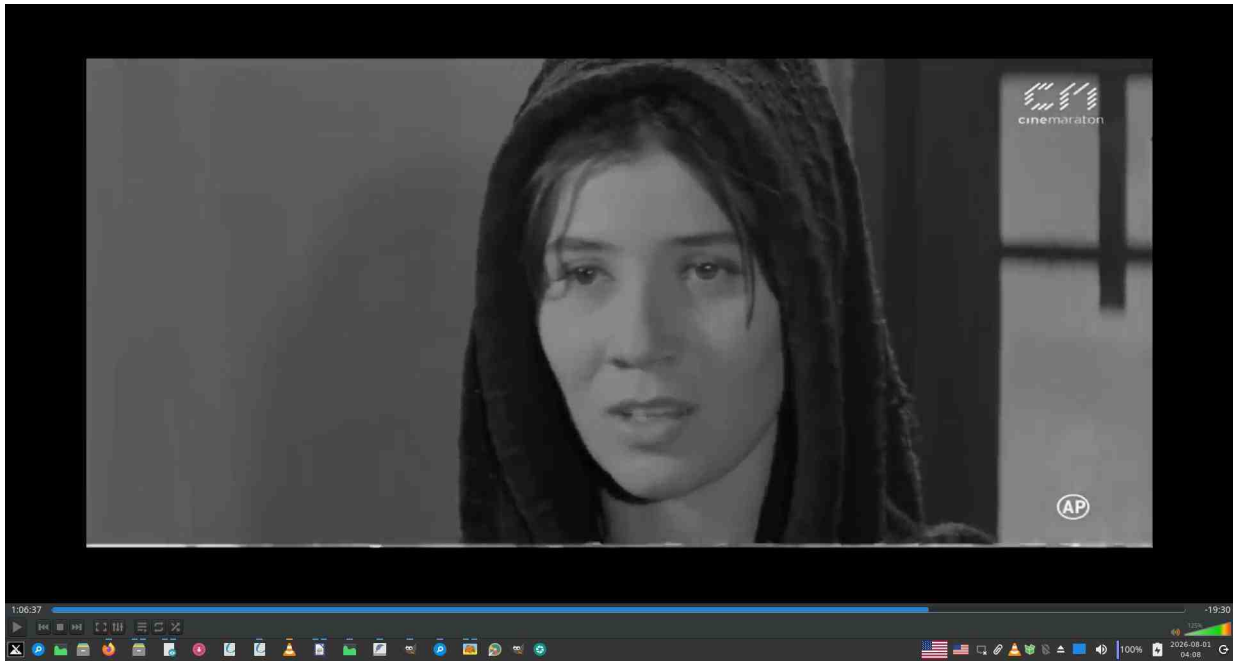


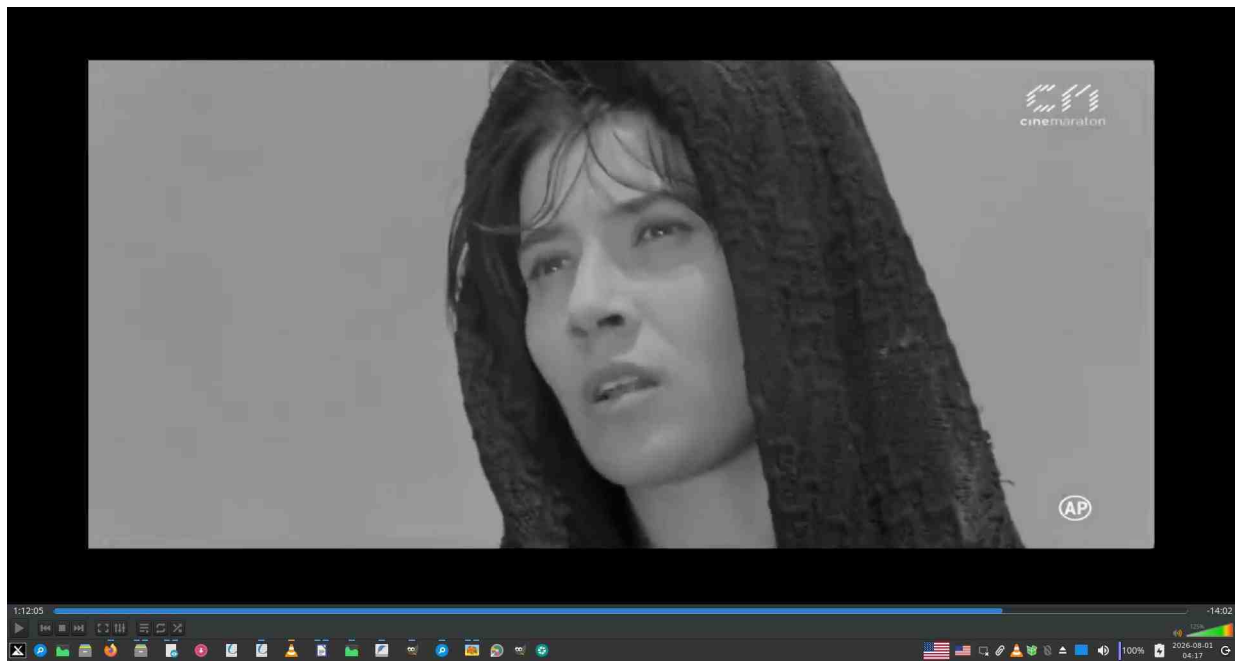








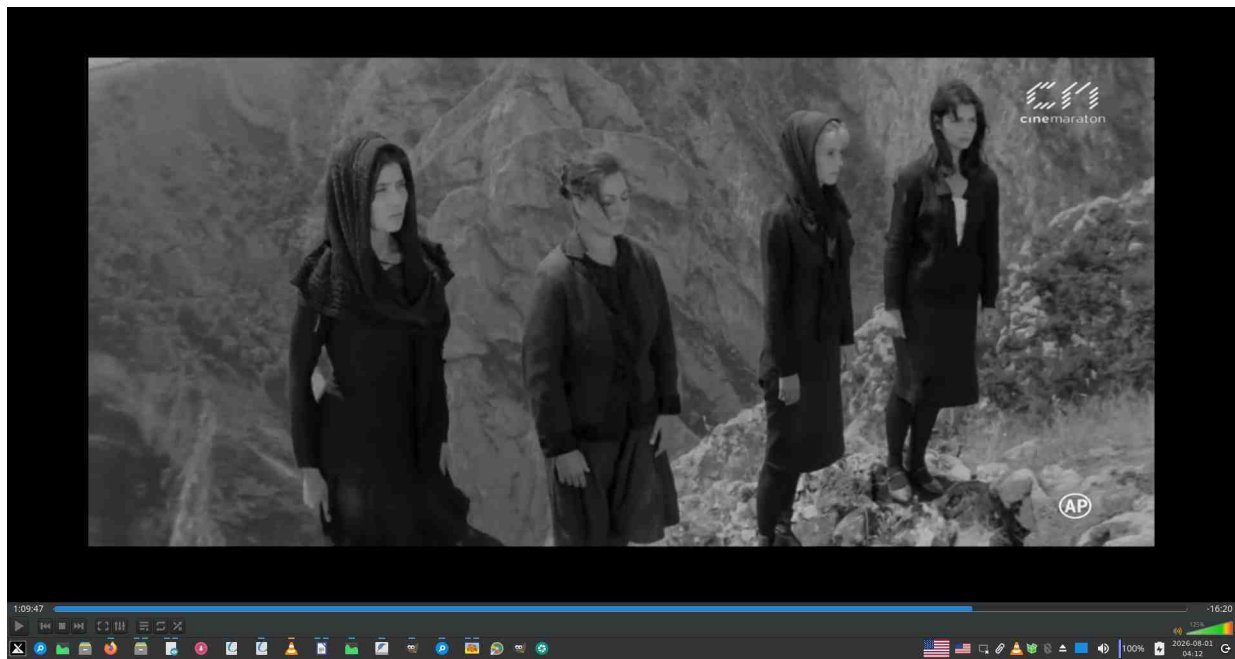




In the film there were also included scenes of collective promotion of the personal secret political wife candidates to Ilarion CIOBANU: [8, minutes 34, 43, 57 and 70]







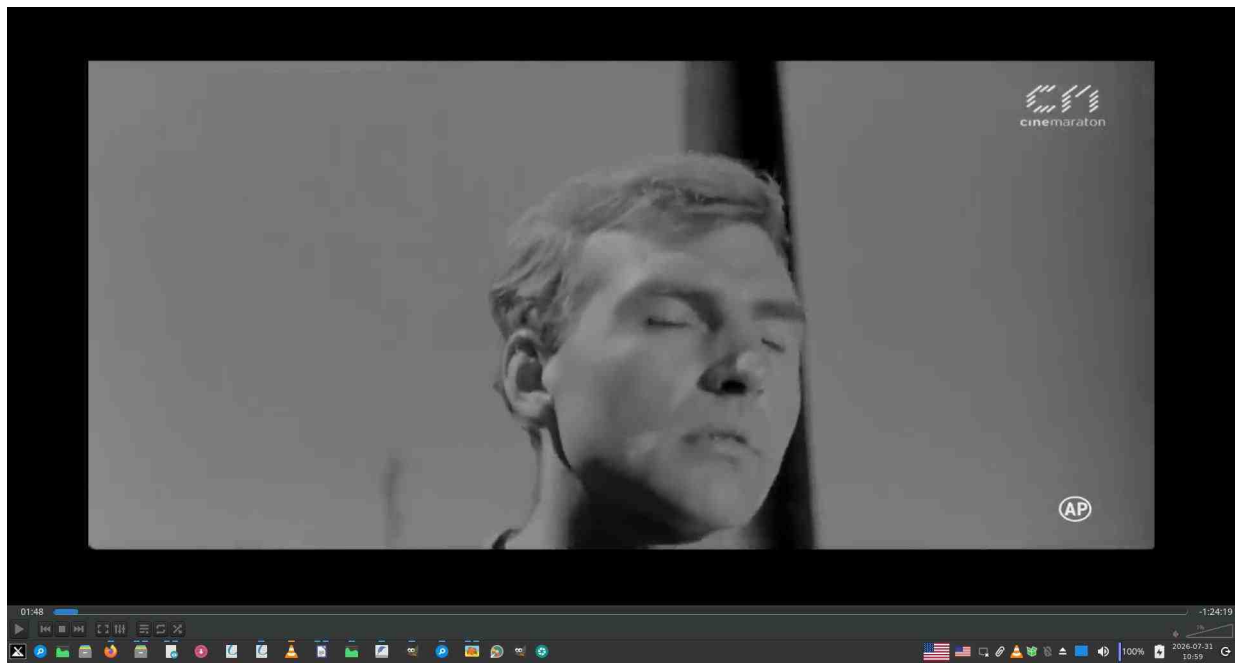
The personal secret political propaganda relative to Ilarion CIOBANU of women, unprecedented and non-recurring in number and intensity, carried out with the film entitled “Golgota” (Golgotha) of 1966 was presumably caused by Ilarion CIOBANU’s divorce of 1965, and the striving of the romanian national secret political organization to have him re-married.

It is characteristic that Nunuța HODOȘ as the mother of a miner dies before getting to the well, and in the washing scene the film did not promote the partly naked bust of Draga OLTEANU. On the basis of these, it can be presumed that the screenplay was subordinated to the need of corporally promoting the physical traits of only the actresses having a “marketable” body, namely Ioana DRĂGAN, Ibolya FARKAS, and Réka NAGY, by so doing the film revealing its function of promotion, and the sexual character of its promotion. Further, the film career of Ibolya FARKAS roughly coincides in time with her film connection with Ilarion CIOBANU, [101] what refers to that it was subordinated to her connection with Ilarion CIOBANU, what corroborates the presumption that she was part of the Ilarion CIOBANU “project”. [73, minute 24]

It can be presumed that the scene of rape in which Ibolya FARKAS as “Eva LAKATOS”, the wife of a miner, is raped by Alexandru Virgil PLATON as a gendarmerie sergeant — in conjunction with the scene of the film entitled “Răscoala” (The Revolt) of 1966 in which Ilarion CIOBANU as “Petre PETRE” rapes Adriana NICOLESCU as “Nadina” — an expression of the interest of the romanian national secret political organization that in its striving to obtain “moonchildren” [78] from Ilarion CIOBANU it needed Ilarion CIOBANU to even resort to raping women, and a formulation and programming of the approximate message to Ilarion CIOBANU: “You have immunity for raping women.” This hypothesis can be corroborated by the message borne in the first name “Violeta” of Violeta ANDREI, through the mental-association creating string: [Violeta → viol (romanian) = rape], and the first names “Ibolya” and “Viorica” of Ibolya FARKAS [9] (Viorica FARKAȘ), through the mental-association creating strings: [Ibolya → ibolya (hungarian) = violet = violetă (romanian) → viol (romanian) = rape, and Viorica → viorică (romanian) = violet = violetă (romanian) → viol (romanian) = rape.]

It can be further presumed that the scene in which Ilarion CIOBANU as “Ion DĂNEȚ” is shot dead while speaking to the miners, [8, minutes 2, 2 and 2]





— in conjunction with the scene of the immediately preceding film of Ilarion CIOBANU entitled “Răs-coala” (The Revolt) of 1966 in which Ilarion CIOBANU as “Petre PETRE” is shot dead while inciting the peasants to attack the troops of the gendarmerie — was an expression of the conjecture of the romanian national secret political organization that Ilarion CIOBANU was inclined and able to incite to a revolt not only the peasants in a village, but also the workers in a town, that with this film he was at the “second revolt”. [8, minute 62]

As in the 1960s a shooting like in the 1920s was no more possible, the romanian national secret political organization had to create concealed means of self-defense against a potential hostile action of Ilarion CIOBANU. In this respect, the title of the film “Golgotha” and the mountain-climbing scenes of the women struggling with the state, [8, minute 27]



can be construed as references to the biblical scene of “Jesus Christ” “coming forth into a place called Golgotha”, [John 19:17] and their feigned execution scene near the top of the mountain, associated with a crucifix [8, minute 70]

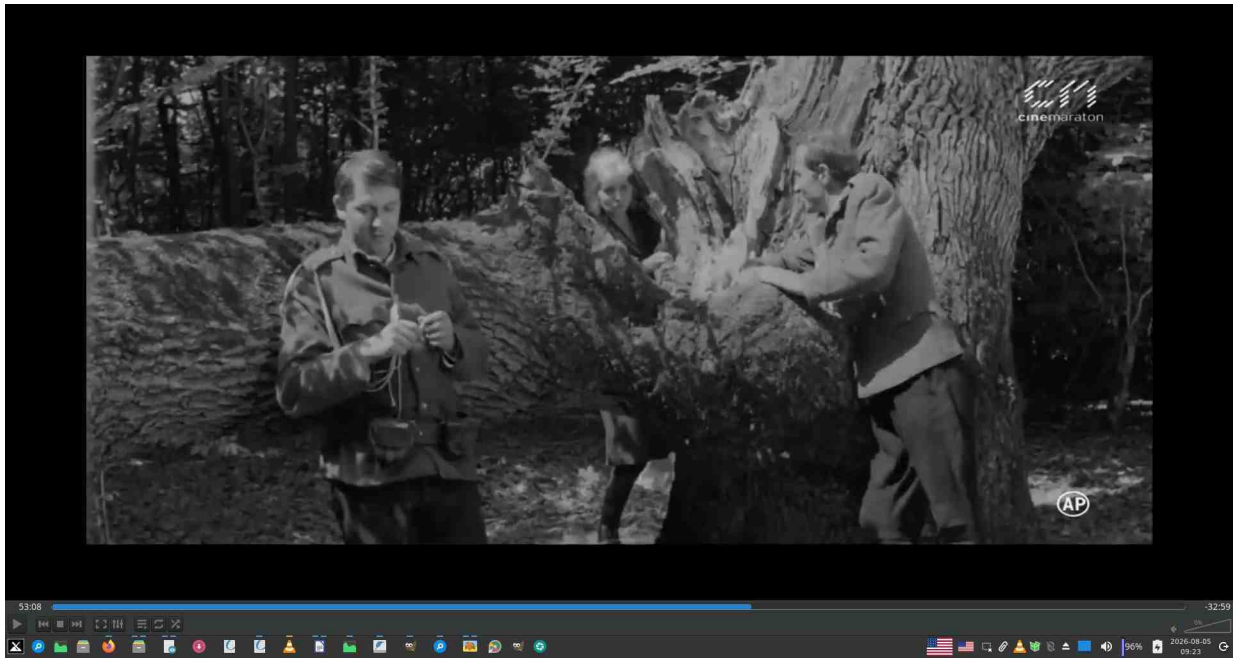


to the crucifixion of the “Savior Jesus Christ” meaning the preventive national secret political punishment of Ilarion CIOBANU.

That both Ioana DRĂGAN — the highest propagandized woman and the only connected with Ilarion CIOBANU in this film — and Violeta ANDREI were not only drawn into a film career, but they also married shortly after the beginning of the film career of Ilarion CIOBANU, namely during and within the Ilarion CIOBANU “project”, [73, minute 24] and they did it with men situated and maintained high on the social ladder of the communist Romania throughout more than a quarter of a century, till its end in december 1989, refers to that Ioana DRĂGAN and Violeta ANDREI particularly, and the women selected on the basis of the presumed feminine tastes of Ilarion CIOBANU generally, were meant to be not only potential mothers of his “moonchildren”, [78] but also his potential accusers with the crime of rape, what in conjunction with the politically influential persons in their marital background would have threatened not only the freedom, but also the life of Ilarion CIOBANU, under cover of their concocted sentimental motivations: in fact such an accusation would have been a concealed utilization of the repressive organs of the state for a repressive and preventive national secret political punishment of Ilarion CIOBANU. Certainly, outside of the involved members of the romanian national secret political organization, Ilarion CIOBANU was the first to acquire these and other such kinds of knowledge.

After that Gheorghe PĂTRU had been connected with Ibolya FARKAS in the film entitled “Cartierul veseliei” (The District of Joy) of 1965, in this film he as a gendarmerie corporal was connected with Réka NAGY, in a scene in which he was required to attempt raping her: [8, minutes 54, 54 and 54]





The scene was preceded by a scene in which Sebastian PAPAIANI as the gendarme “Petre” was required to act feigning raping her: [8, minutes 52, 53 and 53]



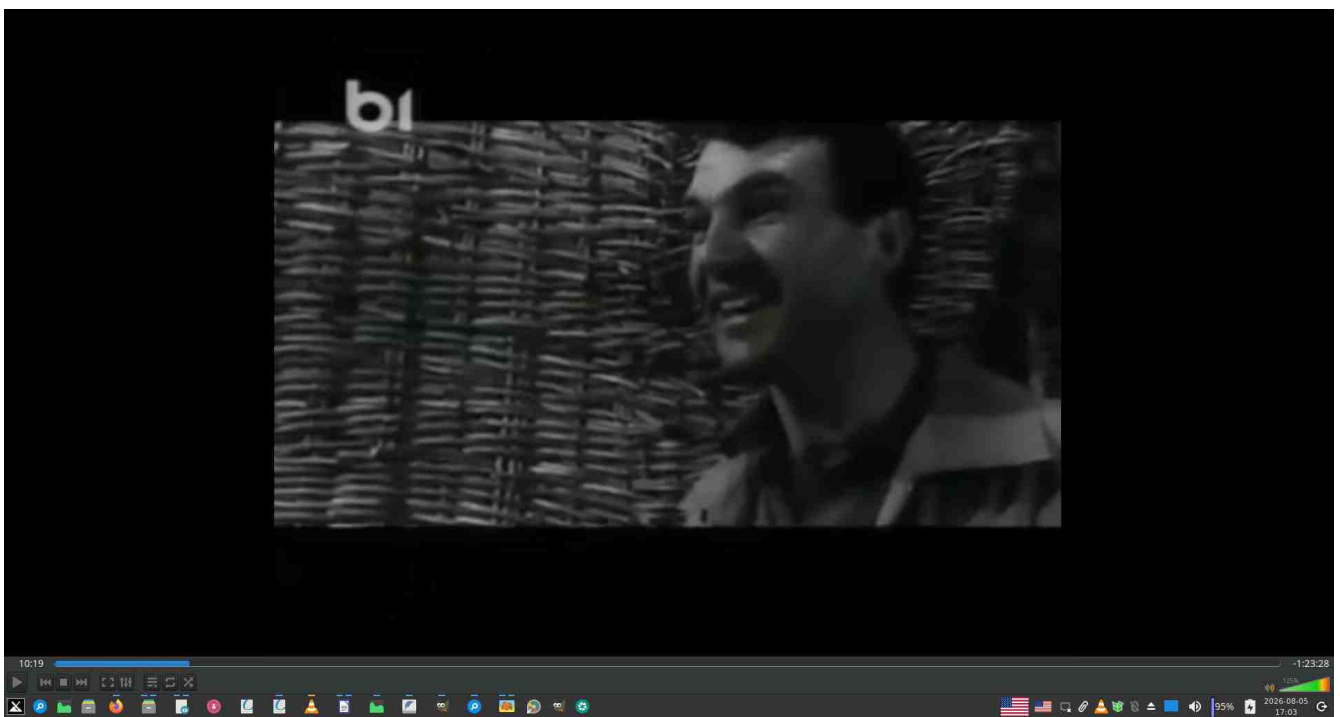


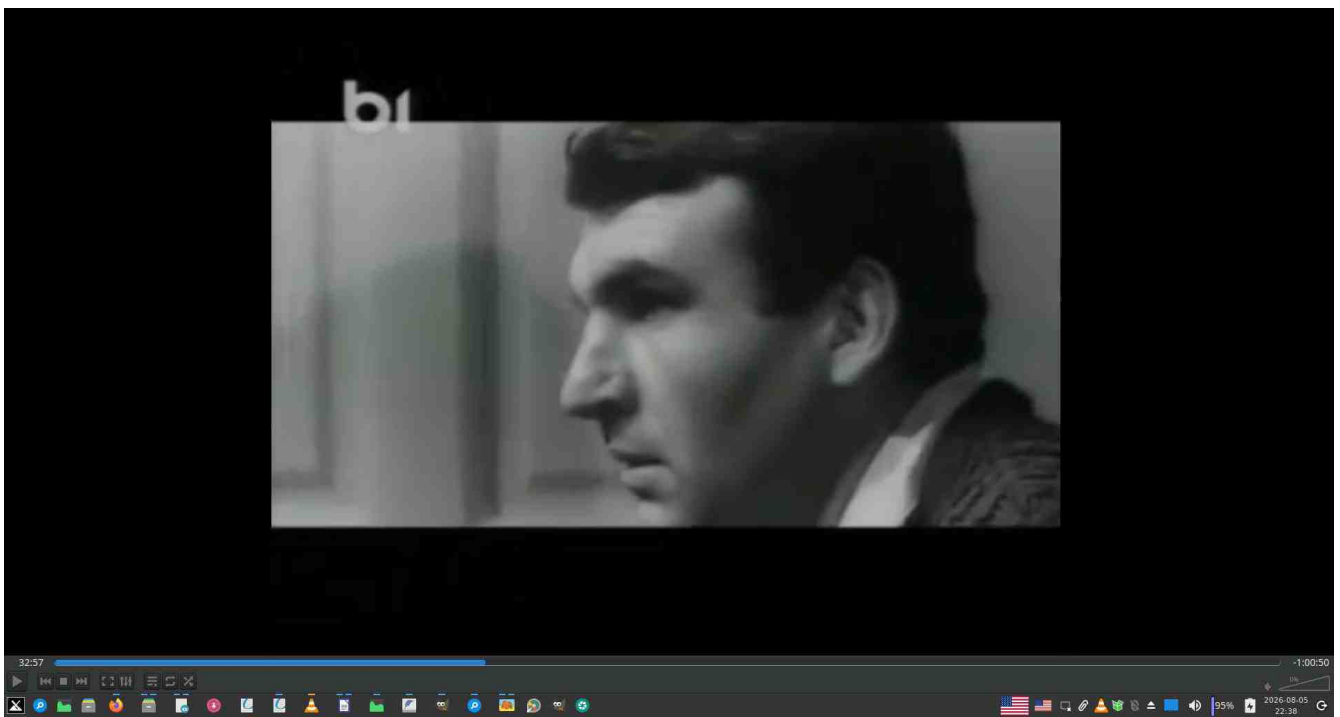
On the basis of the above it can be presumed that the romanian national secret political organization utilized films for means of connecting hungarian actors in Romania with romanian actors in the implementation of the ethnical assimilation guideline of its national secret policy.

2.6. The film entitled “Vremea zăpezilor” (The Time of Snow) of 1966

Besides its being presumed and presented by me to have been a means of the film national secret political propaganda and the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization generally, around the 9th feature film in order of shooting of Ilarion CIOBANU entitled “Vremea zăpezilor” [Read approximately: 'vremea zə'pezilor. In the english language: The Time of Snow.] of 1966 had also been found to have been a “political and propagandistic” means of the Romanian Communist Party particularly. [94, p. 111]

In carrying out the national secret political propaganda relative to Ilarion CIOBANU of the romanian national secret political organization, the film-makers incorporated into the film entitled “Vremea zăpezilor” (The Time of Snow) of 1966 numerous clips of the face of Ilarion CIOBANU, as the main element of that propaganda: [10, minutes 8, 11, 23, 33, 44, 45, 59, 78 and 83]











The reproaches formulated and programed through Monica GHIUȚĂ as “Gia”, the wife of Ilarion CIOBANU as “Pavel PAVEL”, that: “You do not have heart for the village; you do not know neither your interest, nor that of the humans; with the kins you always behave like an enemy,” [10, minute 23] can be presumed to have been reproaches of the romanian national secret political organization to Ilarion CIOBANU, and as such they reflect real traits of the personality and behavior of Ilarion CIOBANU.

That in the film entitled “Vremea zăpezilor” (The Time of Snow) of 1966 Ilarion CIOBANU was required to act the character “Pavel PAVEL”, [Read approximately: 'pavel.] the president of the collective agricultural farm, can be presumed to have been a formulation and programing of the intention of the romanian national secret political organization to make of Ilarion CIOBANU a national political star, and utilize him as a political “leader”, [39, minute 16] namely an implementation of the political-leader guideline of its personal secret policy relative to Ilarion CIOBANU.

In the implementation of the guideline of creating and increasing his proficiency in film acting of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization, Ilarion CIOBANU was connected with the film national stars Ștefan MIHĂILESCU-BRĂILA — at around his 15th film, and qualified as “Merited Artist” till the shooting of this film, [113] recurring from the films of Ilarion CIOBANU entitled “Omul de lângă tine” (The Man beside You) of 1961 and “Răscoala” (The Revolt) of 1966 — as “Savu MOROGAN”, [Read approximately: 'savɔ moro'gan.] [138] [10, minute 8]



Toma CARAGIU — at around his 11th film, and awarded 1 time till the shooting of this film, [97] recurring from the film of Ilarion CIOBANU entitled “Cartierul veseliei” (The District of Joy) of 1965 — as “Achim BĂLEANU”, [Read approximately: ʌ'kim bə'leʌnʊ.] who in their third common scene was required to reproach Ilarion CIOBANU as “Pavel PAVEL” that he gave him orders in their second scene particularly, and that he “gives orders, and has the right” [10, minute 77] generally, [10, minutes 12, 43 and 77]





Colea RĂUTU — at around his 17th film, qualified as “Merited Artist”, and awarded 1 time till the shooting of this film, [115] recurring from the films of Ilarion CIOBANU entitled “Setea” (The Thirst) of 1961, “Răscoală” (The Revolt) of 1966, and “Golgota” (Golgotha) of 1966 — as the “militiaman” — the romanian communist term for “policeman” — “OPRIȘAN”, [Read approximately: opriʃan.] in a scene in which he was required to act militarily saluting Ilarion CIOBANU as the president of the col-

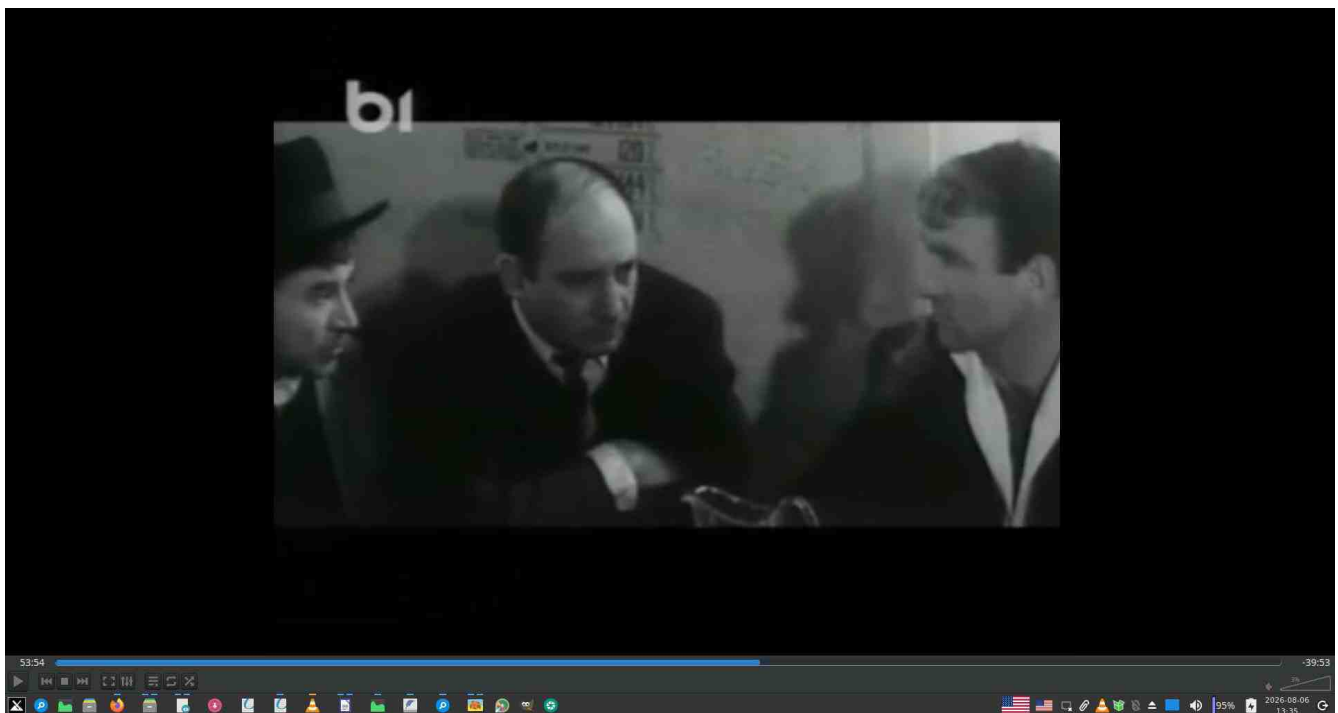
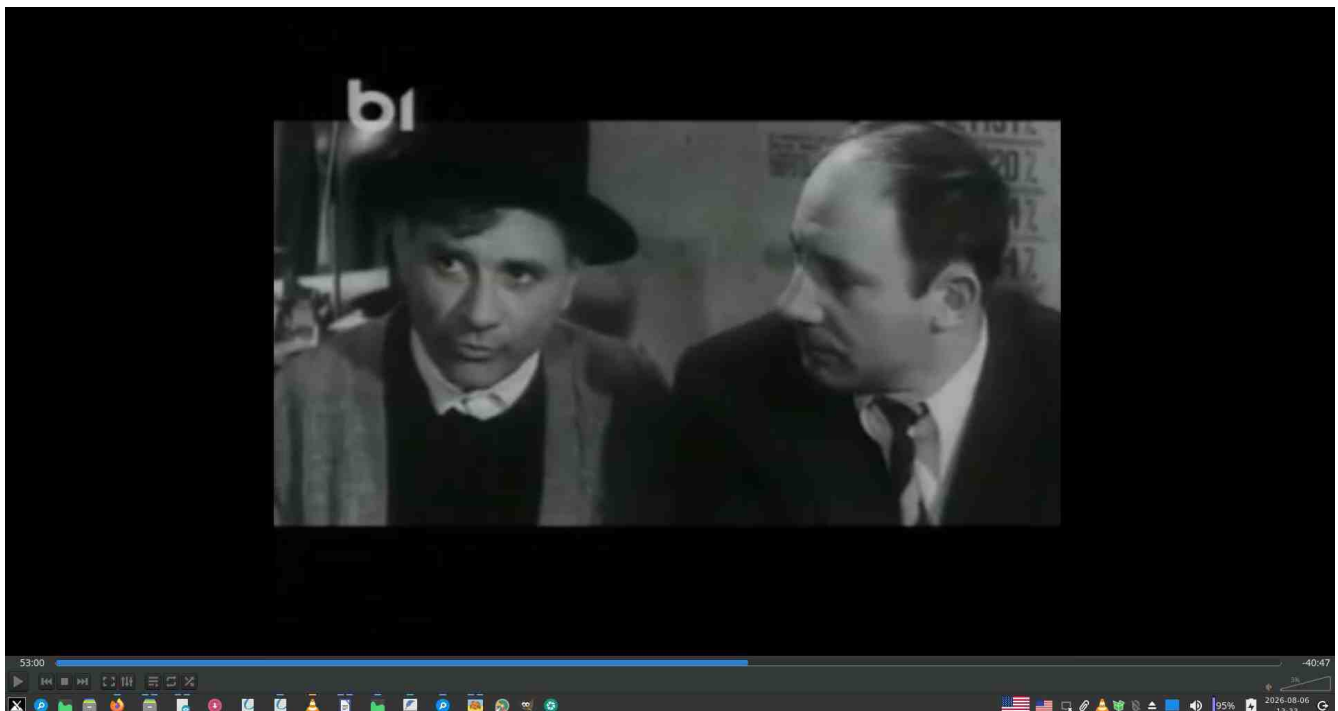
lective agricultural farm “Pavel PAVEL”, [10, minutes 25 and 25]



Mihai MEREUȚĂ — at his 13th film, and awarded 1 time till the shooting of this film, [99] recurring from the films of Ilarion CIOBANU entitled “Setea” (The Thirst) of 1961 and “Cartierul veseliei” (The District of Joy) of 1965 — as “Che ANDREI”, [Read approximately: ke ʌn'drej.] [138] [10, minutes 53 and 54]



and Ernest MAFTEI — at his 13th film, and awarded 1 time till the shooting of this film, [98] recurring from the films of Ilarion CIOBANU entitled “Setea” (The Thirst) of 1961, “Omul de lângă tine” (The Man beside You) of 1961, “Cartierul veseliei” (The District of Joy) of 1965, and “Răscoala” (The Revolt) of 1966 — as “GÂRBEA”, [Read approximately: 'gîrbea.] [138] [10, minutes 54 and 54]



The superiority of the character of “president” of Ilarion CIOBANU relative to the characters of the above actors — who otherwise professionally were superior relative to Ilarion CIOBANU — can be presumed to have been a reflection, formulation, and programing not only directly to them, but also indirectly to the viewers of the national secret political superiority of Ilarion CIOBANU, of the idea that he might have been appointed one of the political “leaders”, [39, minute 16] if not the supreme political “leader” [39, minute 16] of the socialist Romania.

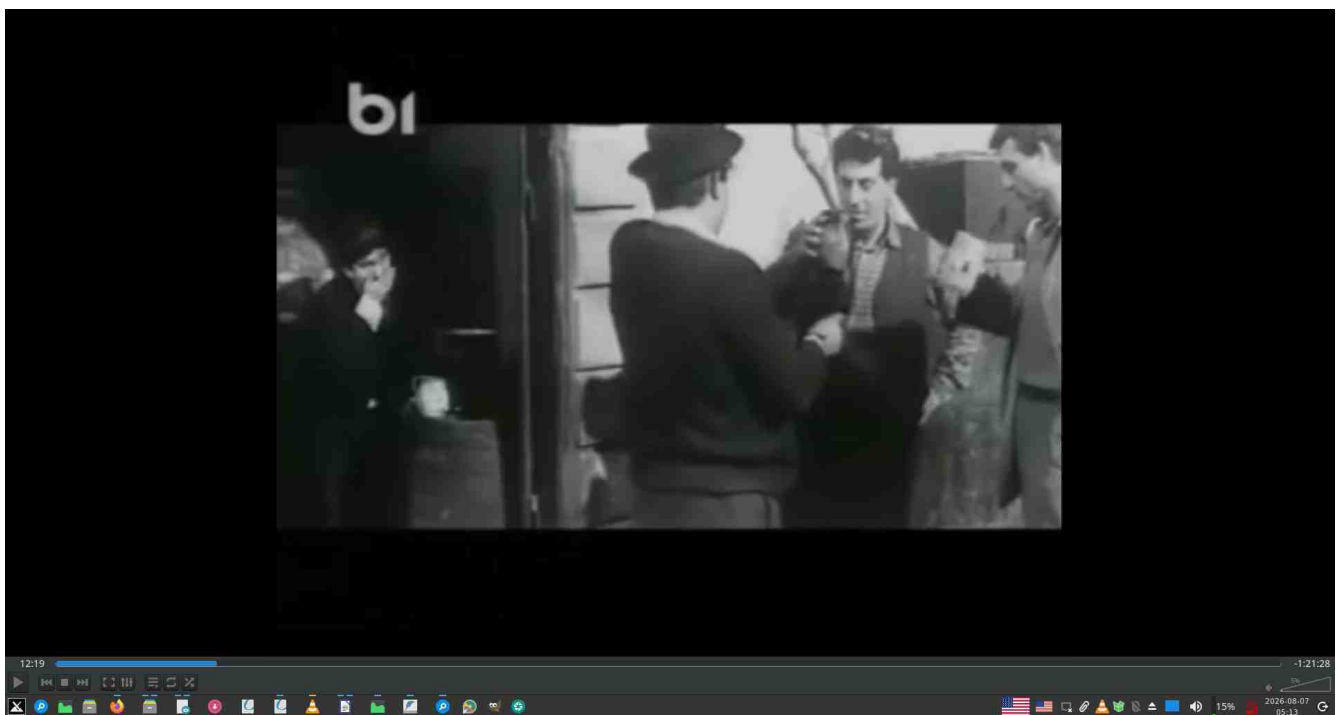
Ilarion CIOBANU was still directly onscreen-connected with his parallel actor Sebastian PAPAIANI — at around his 6th film, [134] recurring from the film of Ilarion CIOBANU entitled “Golgota” (Golgotha) of 1966 — as “Valeruş”, [Read approximately: vale'røʃ.] [10, minutes 8 and 8]





and with the film director and actor Gheorghe NAGHI [Read approximately: 'nʌgʲ.] — at around his 8th film in directing [143] — as “Furnal”, [Read approximately: fər'nʌl.] who was required to bow to Ilarion CIOBANU as “Pavel PAVEL”, but not to Toma CARAGIU as “Achim BĂLEANU”, who otherwise was the vice-president of the collective agricultural farm: [138] [10, minutes 13, 13 and 13]

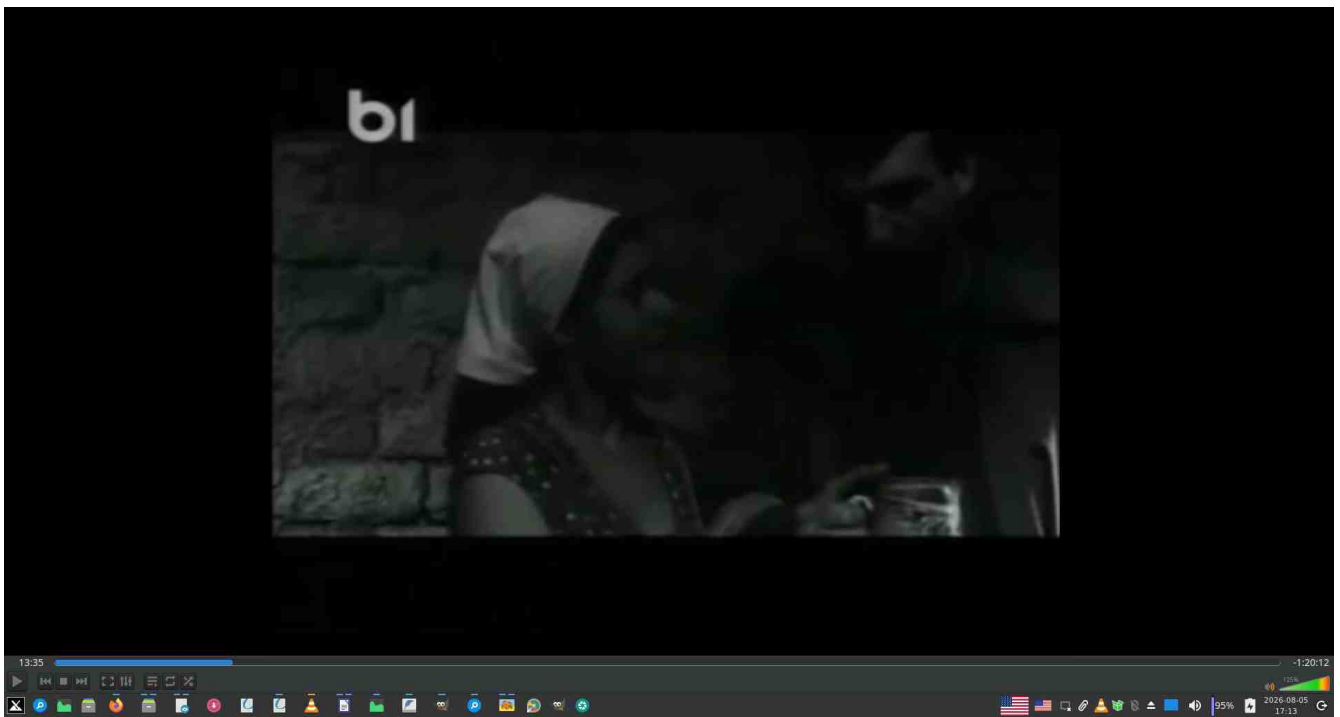




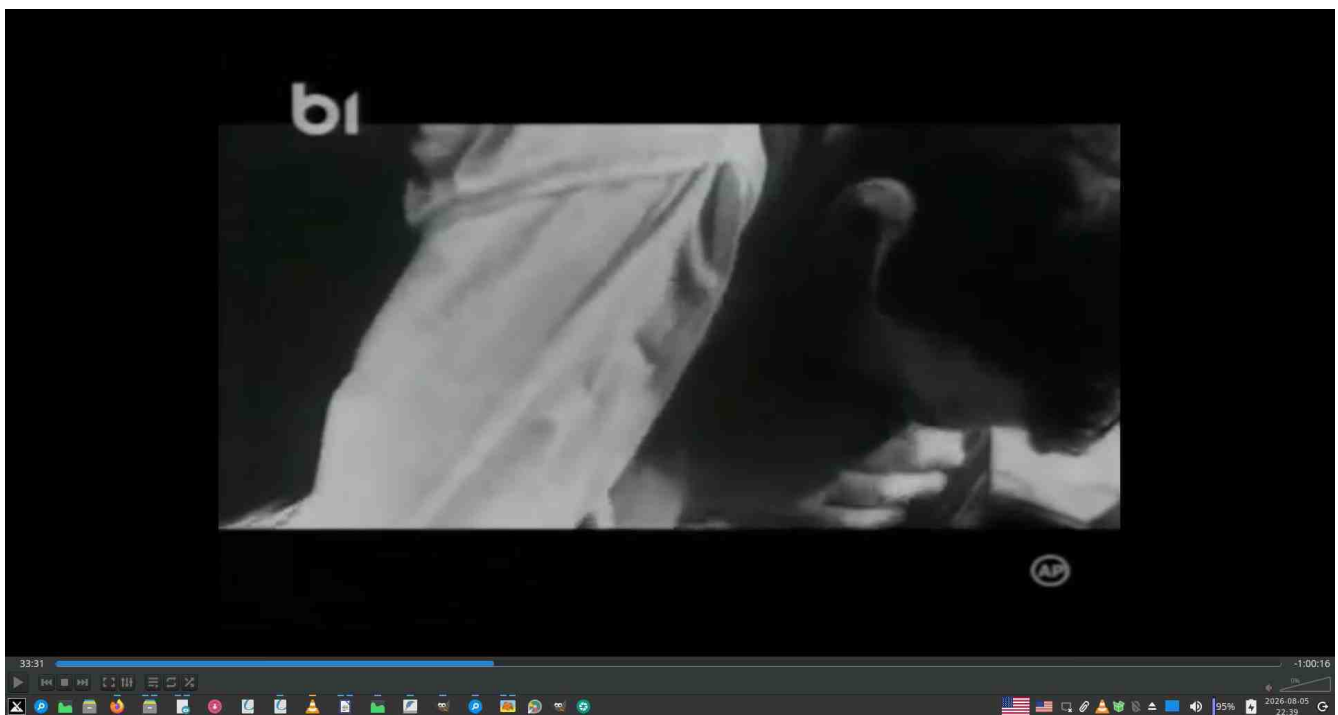
The above aspect of the film refers to that in relation to that aspect the film was under the control of the romanian national secret political organization, having been in its implementing the political-leader guideline of its personal secret policy relative to Ilarion CIOBANU.

In the implementation of the relationship and marriage guideline of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization at the time of shooting this film presumably in 1966 — when he was unmarried, [85] and as such he must have also been considered and must have been a “lone wolf” [4, minute 88] — in the hope of obtaining at least one Ilarion CIOBANU “moonchild” [78] with each of them, and marrying one of them, Ilarion CIOBANU was directly onscreen-connected with his parallel actress Monica GHIUȚĂ [Read approximately: mo'nika 'gjɔtsə.] — graduated in acting, drawn into film acting with this film, namely with a film of and shortly after Ilarion CIOBANU [139] — as “Gia”, [Read approximately: 'dʒiə.] the wife of Ilarion CIOBANU as “Pavel PAVEL”, namely was required to act in this film just the role which she was expected to play in the real life as well, with conversing, touching, and kissing: [10, minutes 11, 14, 23, 26, 34 and 34]









and with his one-time actresses Lelia COLUMB [Read approximately: 'leliΛ ko'lɔmb.] — who appears to have acted only in this film, [141] and was or would be the second wife of the film national star Colea RĂUTU [140] — as “Fira”, [Read approximately: 'firΛ.] with conversing and touching, [10, minutes 11 and 12]





and Vasilica TASTAMAN [Read approximately: vasi'likɔ tɔstɔ'mɔn.] — drawn into film acting around the same time as Ilarion CIOBANU, awarded 1 time till the shooting of this film [142] — as “Atena”, [Read approximately: ɔ'tenɔ.] with conversing: [10, minute 12]



It is to be mentioned that Monica GHIUȚĂ as “Gia” was required to act with facial expression, gestures, and her role itself how irresistible the sexuality of Ilarion CIOBANU as “Pavel PAVEL” was to her, by this means having expressed, formulated, and programed that in relation to herself particularly, and to women generally, his sexuality was the major value of Ilarion CIOBANU for the romanian national secret political organization, because only through it could it obtain his “moonchildren”, [78] and at the same time having formulated and programed the approximate message of the romanian national secret political organization to Ilarion CIOBANU: “It is your body and sexuality what women yearn for and expect from you: do not think that you are the possessor of some magic spiritual traits which attract them,” certainly with the exception of his “magic” romanian film national stardom.

Further, Lelia COLUMB as “Fira” was required to act admiring and loving Ilarion CIOBANU as the married “Pavel PAVEL”, [10, minute 11]



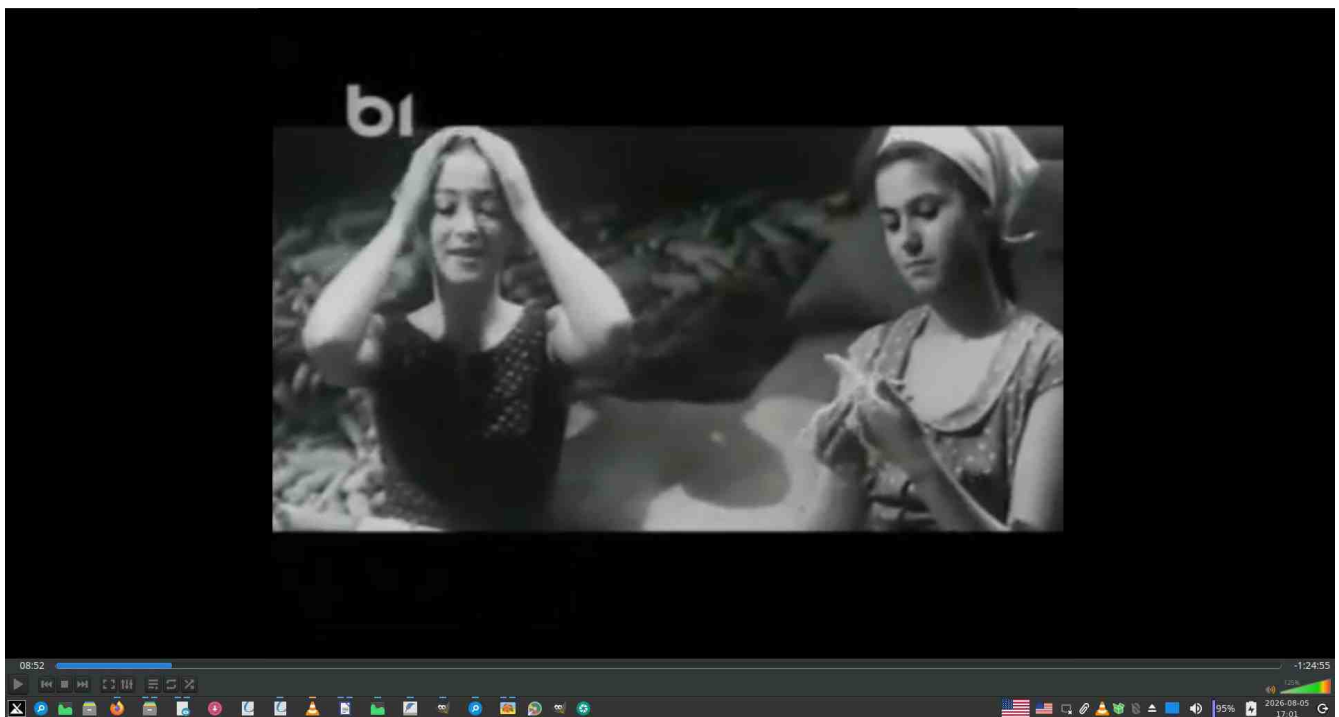
while Vasilica TASTAMAN as “Atena”, married to Toma CARAGIU as “Achim BĂLEANU”, was required to say to him: “If i go to the marsh, i will go to Pavel PAVEL as well.” [10, minute 28] In this way, within the implementation of the presumed relationship and marriage guideline of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization, just like Monica GHIUȚĂ, Lelia COLUMB and Vasilica TASTAMAN can also be considered as having been required to act in this film just the role which they were expected to play in the real life as well, as having tried to win a relationship and marriage with Ilarion CIOBANU, to become mothers of his “moonchildren”, [78] otherwise just like the many other uncredited actresses who were also onscreen-connected with Ilarion CIOBANU as “Pavel PAVEL”: [10, minute 11]

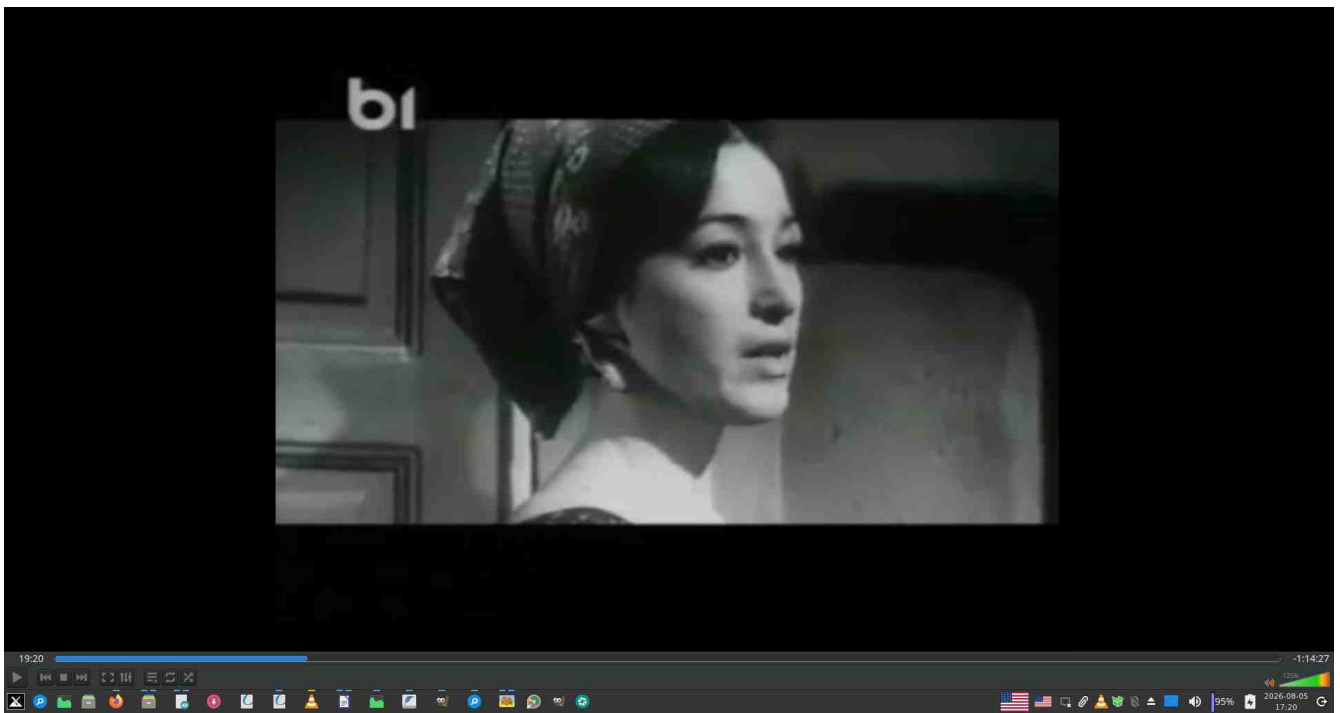


Ilarion CIOBANU was indirectly connected with the film national star Draga OLTEANU — at her around 13th film, [118] recurring from the films of Ilarion CIOBANU entitled “Setea” (The Thirst) of 1961, “Răscoala” (The Revolt) of 1966, and “Golgota” (Golgotha) of 1966 — as an uncredited brigade member: [10, minute 53]

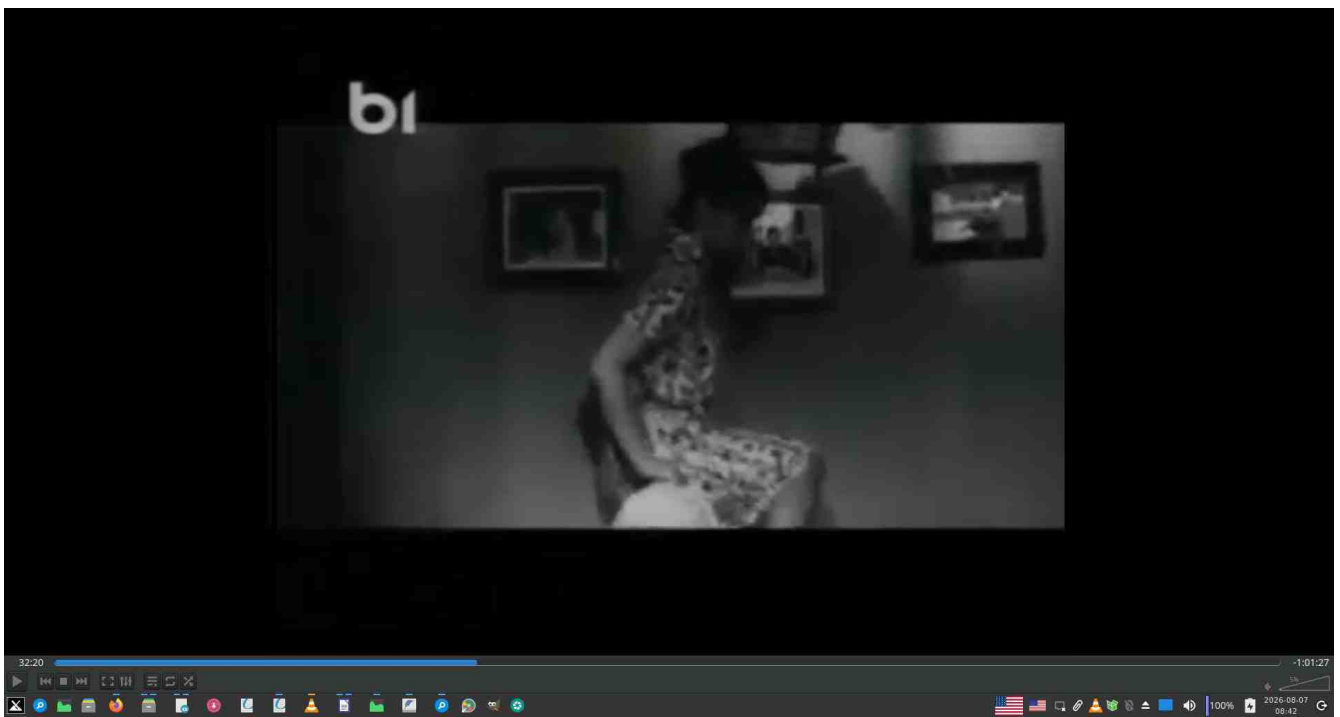


Presumably for after-shooting effects on Ilarion CIOBANU, namely for the case when the shooting effects would not include a relationship of him with her, the film also promoted the face, dressed body, naked arms, partly naked back, naked shins, naked shoulders, and partly naked bust of Monica GHIUȚĂ, [10, minutes 9, 9, 20, 20, 23, 23, 33 and 33]



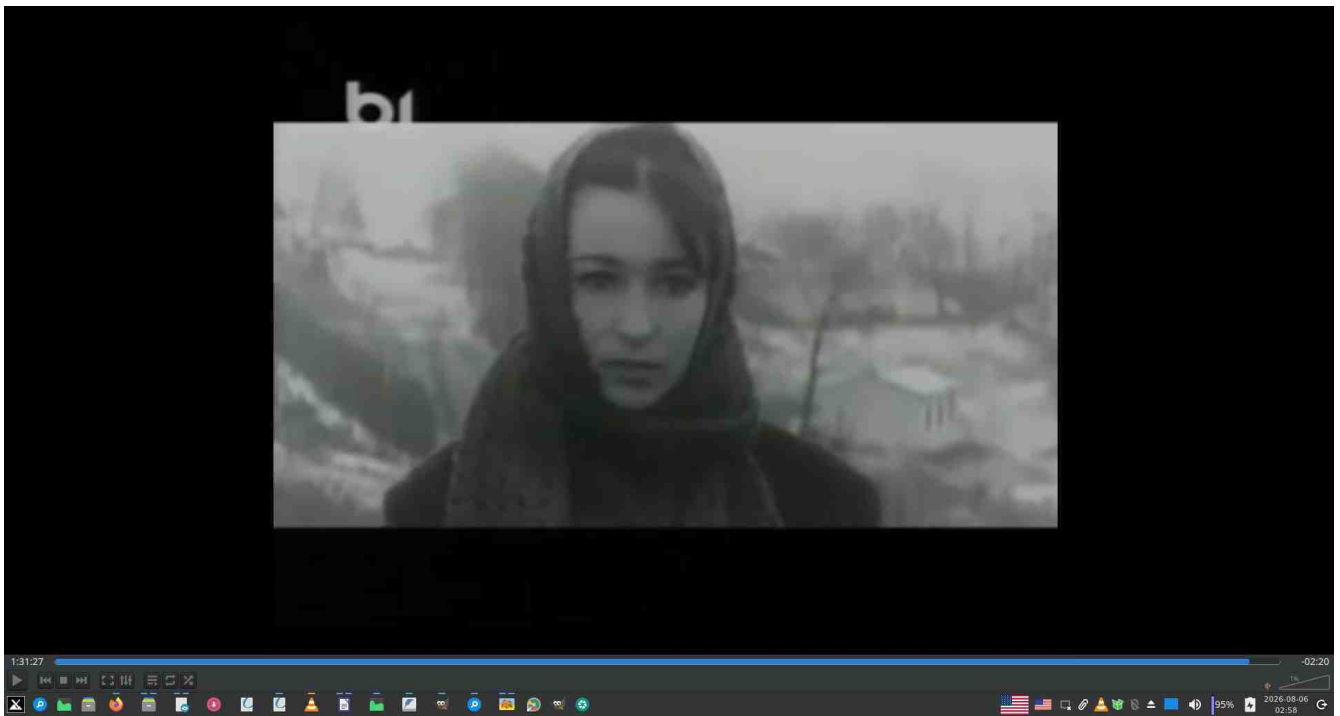
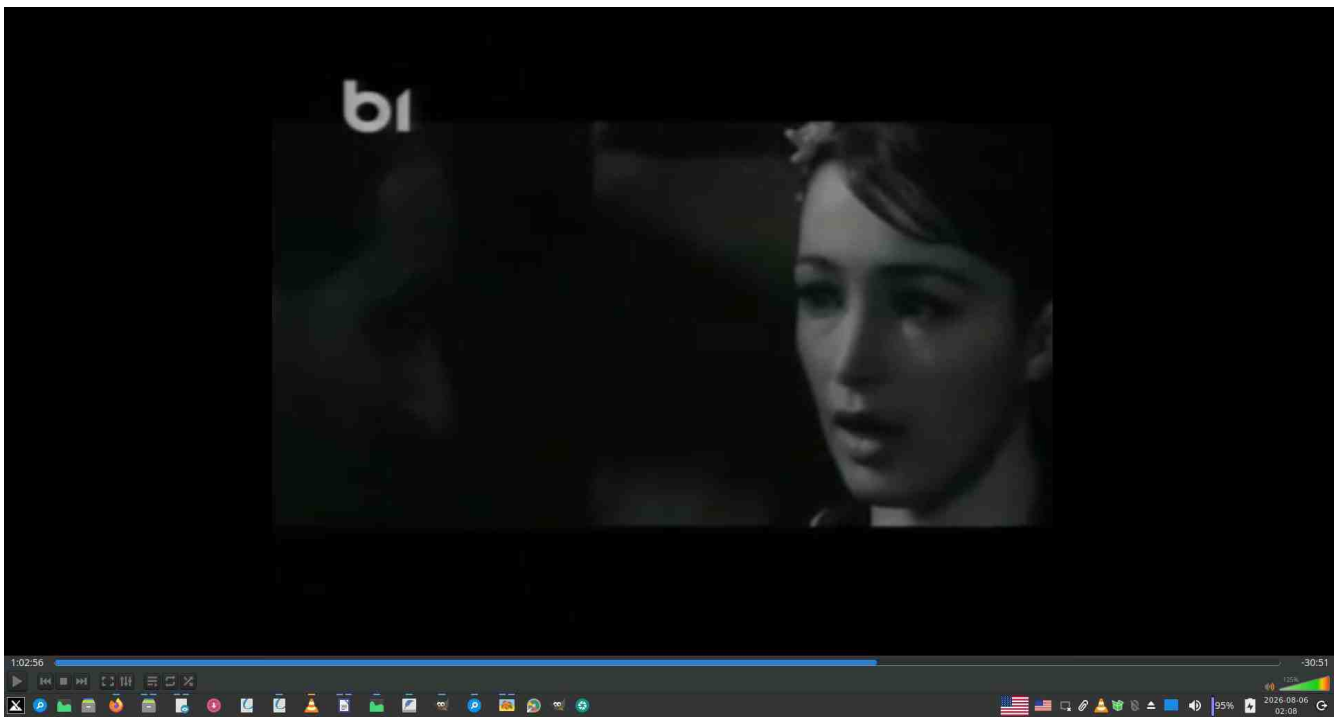




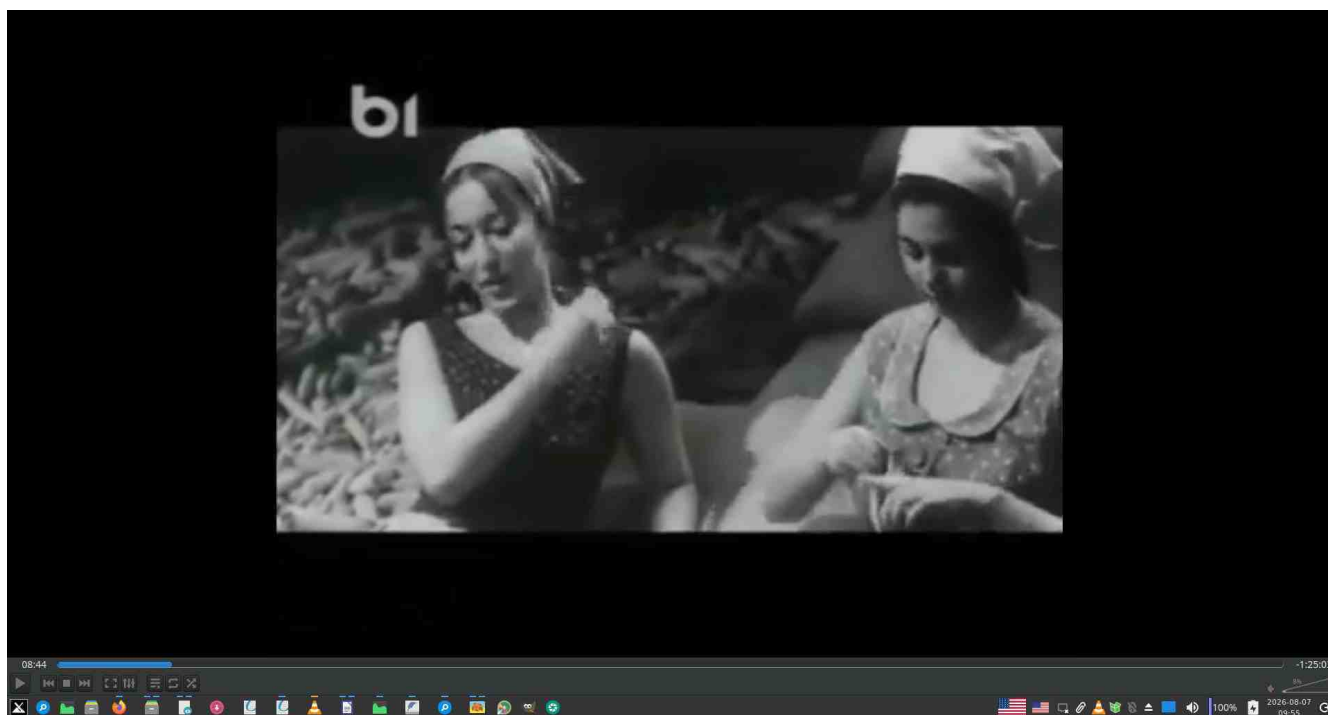
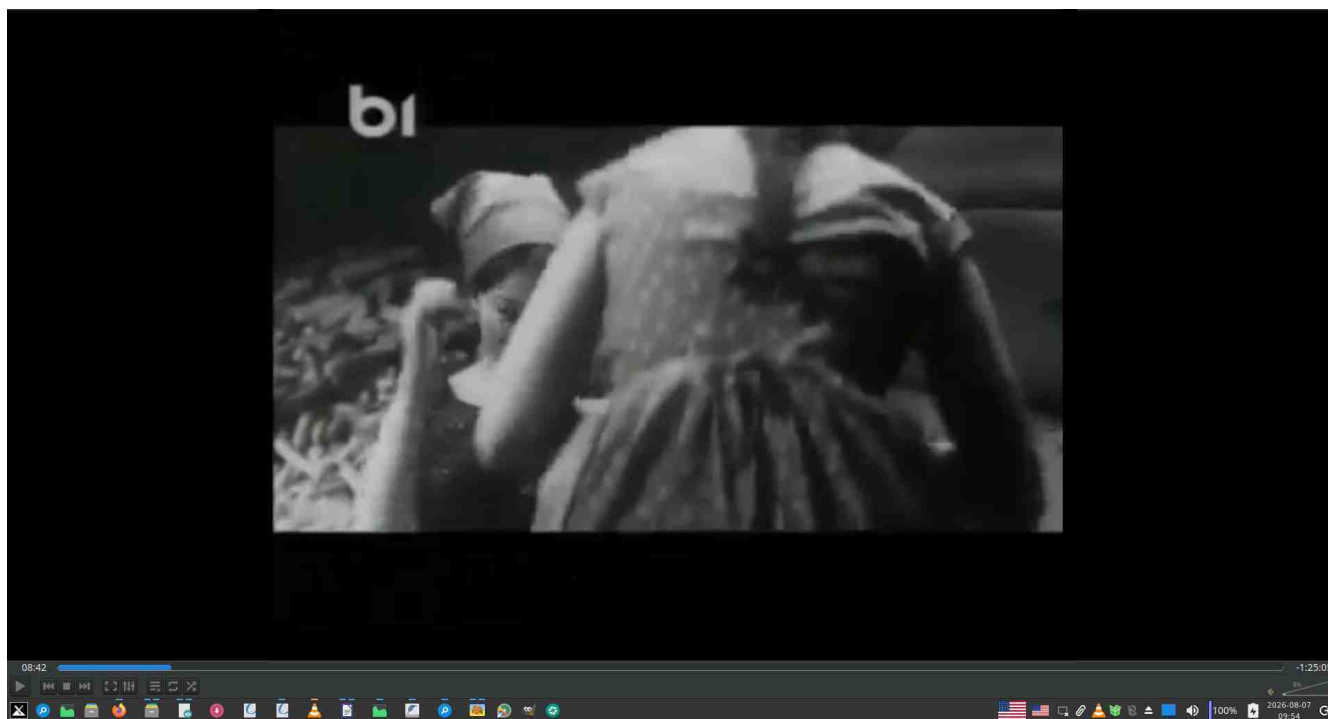


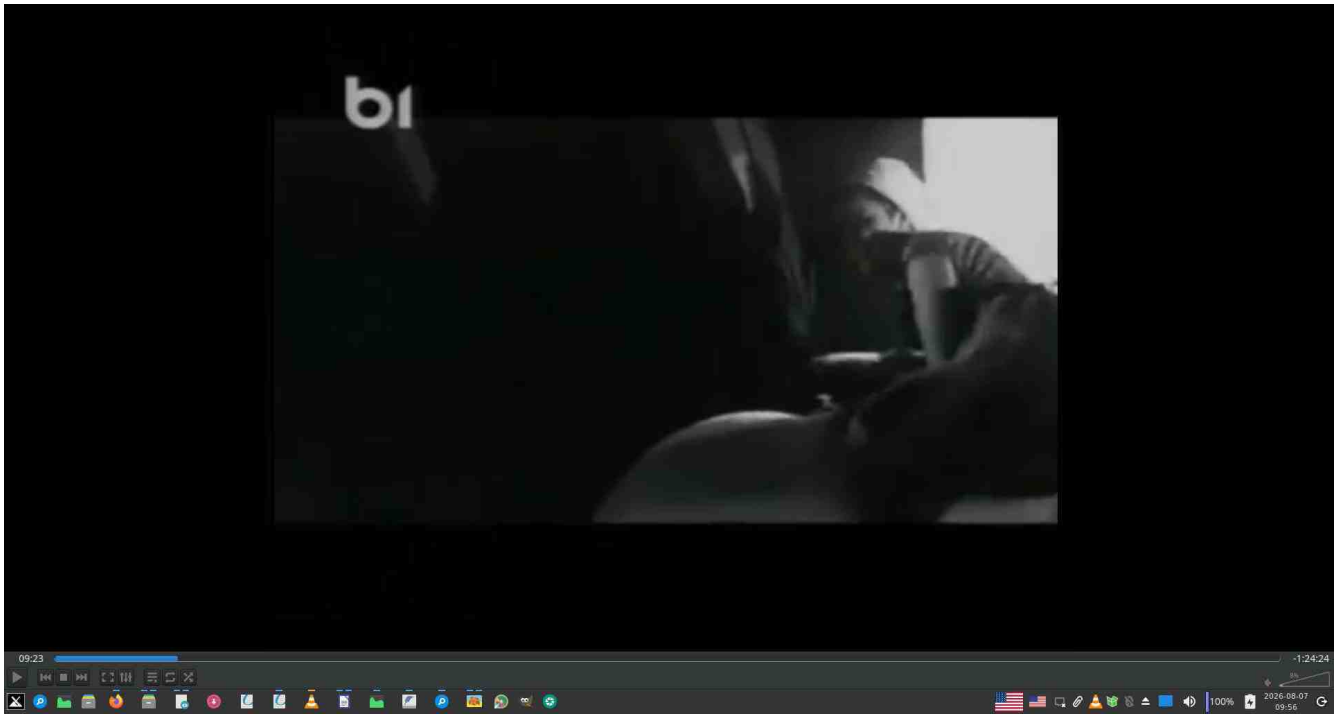
in the following scene professionally Monica GHIUȚĂ having been required to act dressing after having a sexual intercourse with Ilarion CIOBANU as “Pavel PAVEL”, but national secret politically she was required to undress before Ilarion CIOBANU before acting that common scene, with the purpose of exciting him to an offscreen sexual intercourse with her, [10, minutes 34, 35, 63 and 83]





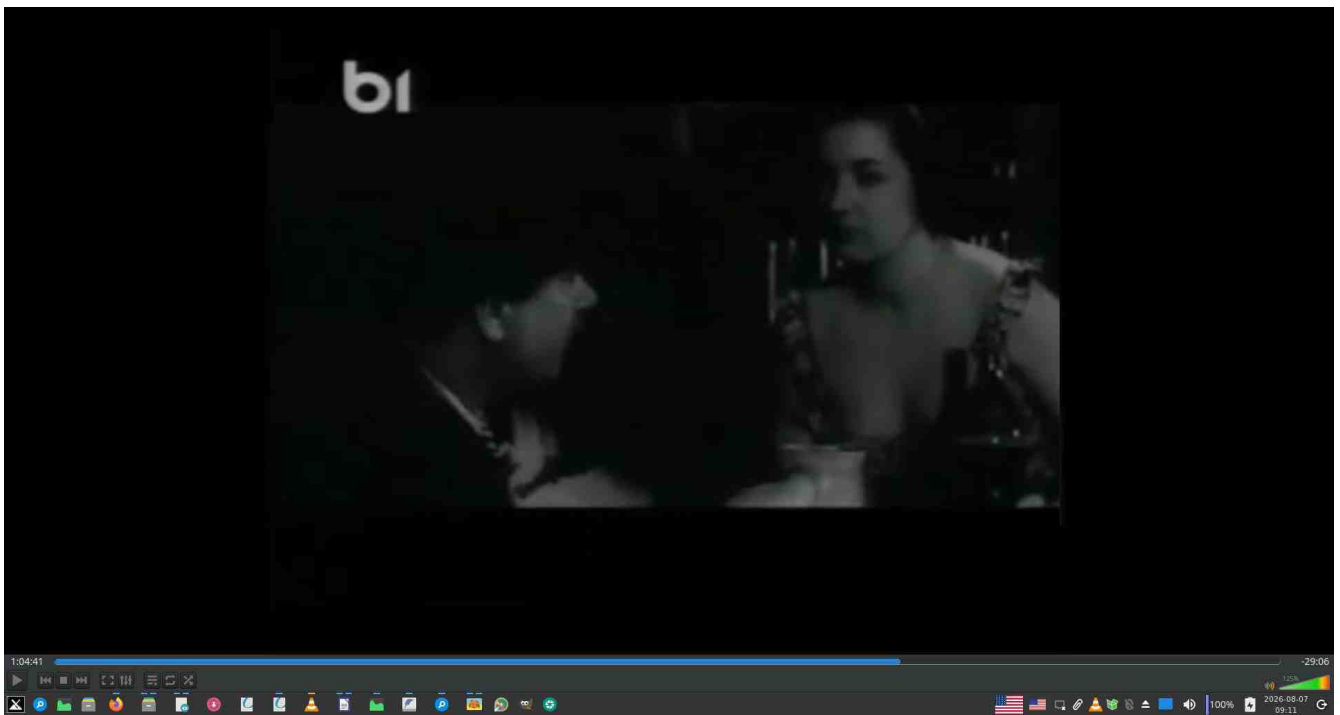
the face, dressed body, and naked arms of Lelia COLUMB, [10, minutes 9, 9, 10 and 83]





as well as the face, naked body, naked shoulders and arms, and partly naked bust of Vasilica TASTA-MAN: [10, minutes 27, 28, 65 and 83]



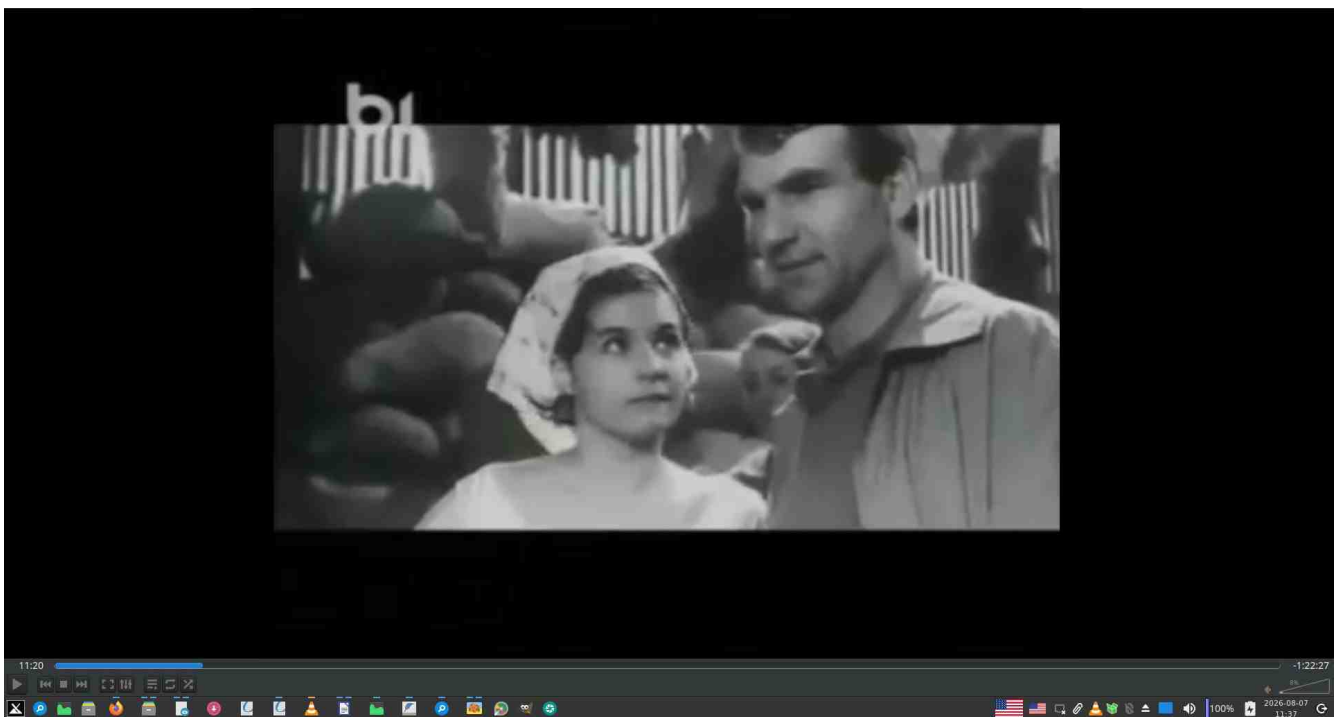


The film entitled “Vremea zăpezilor” (The Time of Snow) of 1966 promoted dancing as a formulation and programming of a method of initiating a sexual relation: [10, minutes 22, 22 and 63]





In the implementation of the “moonchild” [78] sub-guideline of the relationship and marriage guideline of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization, the film promoted extramarital sexual relations by presenting Ilarion CIOBANU as “Pavel” in the company of Vasilica TASTAMAN as “Atena”, the wife of Toma CARAGIU as “Achim”, [10, minute 12]



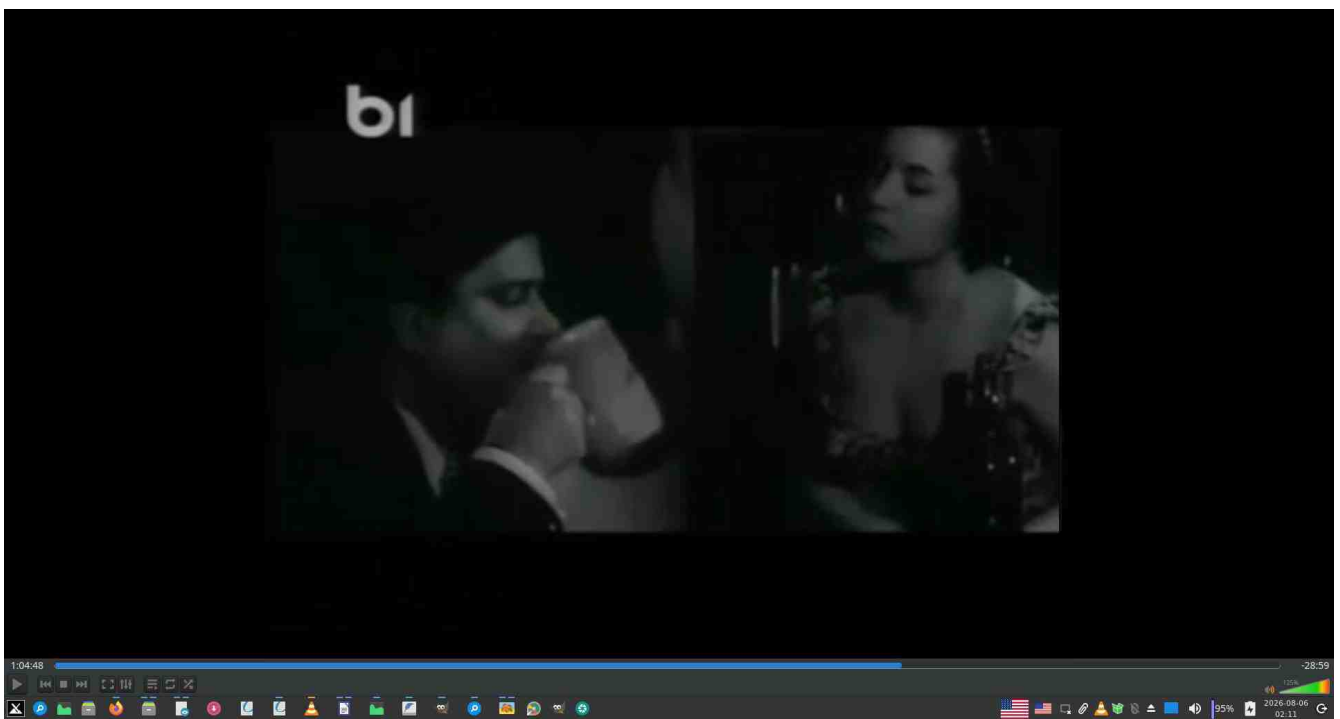
and Monica GHIUȚĂ as “Gia”, the wife of Ilarion CIOBANU as “Pavel”, in the company of Toma CARAGIU as “Achim”: [10, minutes 10 and 75]



With that Ștefan MIHĂILESCU-BRĂILA as the wealthy peasant “Savu MOROGAN” steals cattle from the collective agricultural farm, the film has asserted the conception and concoction of the Romanian Communist Party particularly, and the “classics of marxism+leninism”, Marx, Engels, and Lenin generally, that the wealth of the “kulaks” and “capitalists” originate solely in the labor of the peasants and workers, and therefore it is unjustified theoretically and ideologically, they have to be expropriated, as the communist parties did.

As presumed guidelines of the national secret policy of the romanian national secret political organization, the film entitled “Vremea zăpezilor” (The Time of Snow) of 1966 has implemented addiction to drinking, [10, minutes 48, 63 and 65]



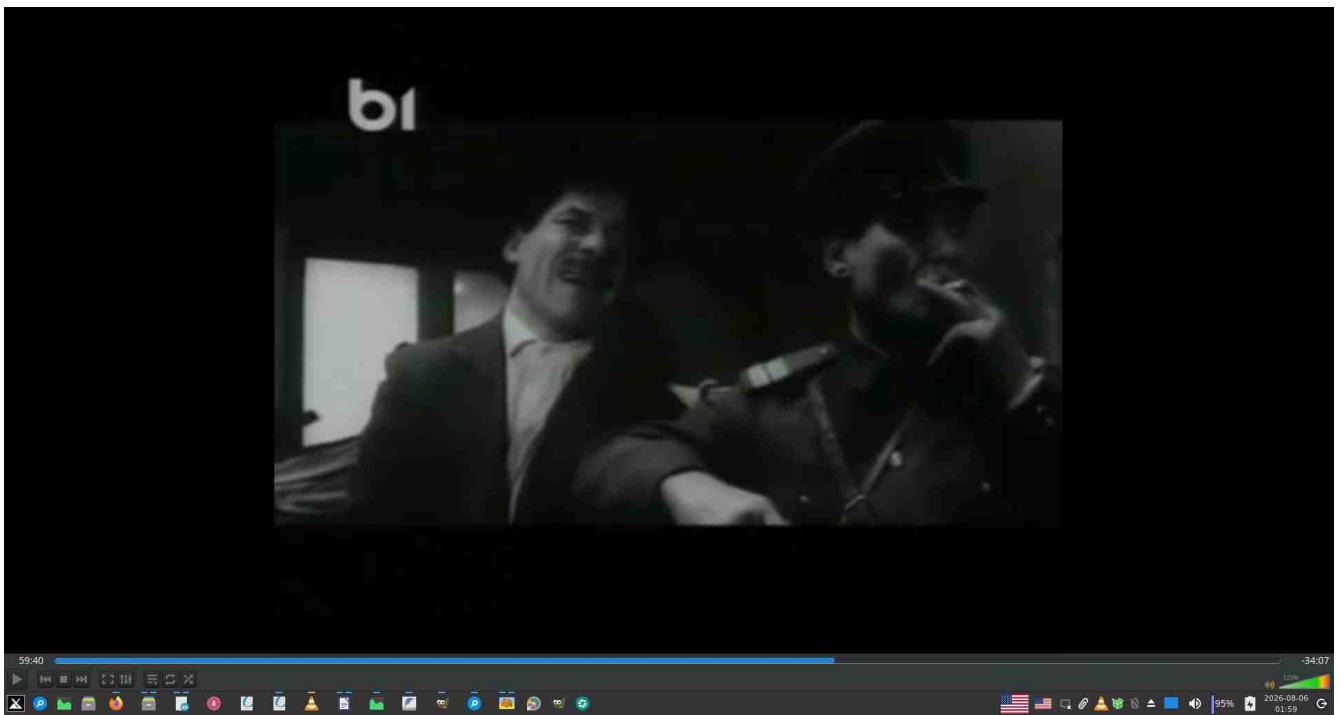


and addiction to smoking: [10, minutes 23, 35, 47, 51, 51, 51, 60 and 63]









2.7. The film entitled “K.O.” of 1968

Besides its being presumed and presented by me to have been a means of the film national secret political propaganda and the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization generally, around the 11th feature film in order of shooting of Ilarion CIOBANU entitled “K.O.” of 1968 had not been found to have been a “political and propagandistic” means of the Romanian Communist Party particularly. [94, p. 111]

In carrying out the national secret political propaganda relative to Ilarion CIOBANU of the romanian national secret political organization, the film-makers incorporated into the film entitled “K.O.” of 1968 only one clip of the face of Ilarion CIOBANU, as the main element of that propaganda: [11, minute 60]



The film entitled “K.O.” of 1968 stimulated Ilarion CIOBANU to put forth his universal “genius” [70, minute 42] in more fields of human activity by requiring him as an uncredited worker character to offer himself for a weight-lifter, [11, minute 22]



as well as to engage in other sports like playing rugby, [11, minute 46]



and motor-cycling [11, minute 46]



because that would allow the romanian national secret political organization to extend the utilization of the specifically romanian traits of Ilarion CIOBANU from the field of film acting to those sports as other means of its national secret political propaganda, especially at the level of olympic games, with the potential of offering the highest level of “national glory”, formulated and programed with a poster of the 1968 Summer Olympics to be held in october 1968 in Mexico: [145] [11, minute 12]



This refers to that the ethnical and the national secret political organizations generally utilize sports as means of their ethnical or respectively national secret political propaganda, by “marking, rising out of anonymity, and elevating to the altar” [11, minute 71] of sports members of their ethnic groups and respectively “nations” qualified as utilizable, with the purpose of acquiring ethnical or respectively national “glory”.

In the implementation of the guideline of creating and increasing his proficiency in film acting of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization, Ilarion CIOBANU was connected with the comedy-instructor film national stars Toma CARAGIU — at around his 15th film, and awarded 1 time till the shooting of this film, [97] recurring from the films of Ilarion CIOBANU entitled “Cartierul veseliei” (The District of Joy) of 1965 and “Vremea zăpezilor” (The Time of Snow) of 1966 — as the sports instructor “Tănase OLIMPIAN”, [Read approximately: tə'nase olimpi'ʌn.] [146] [11, minutes 22 and 22]

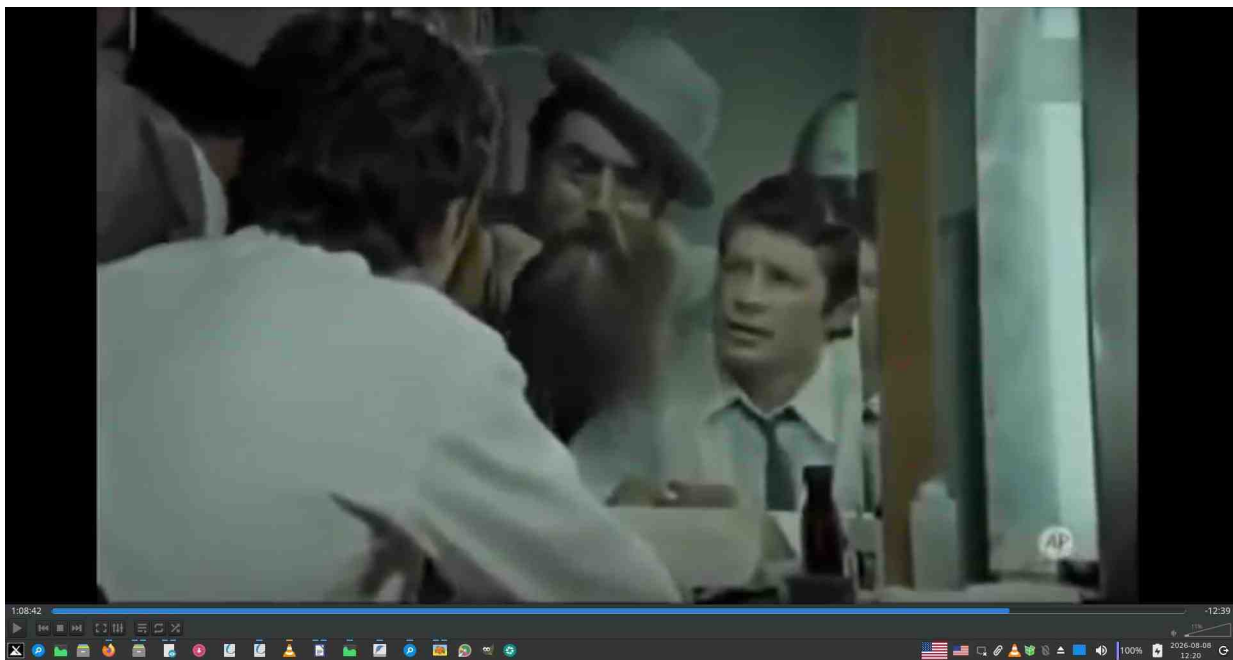


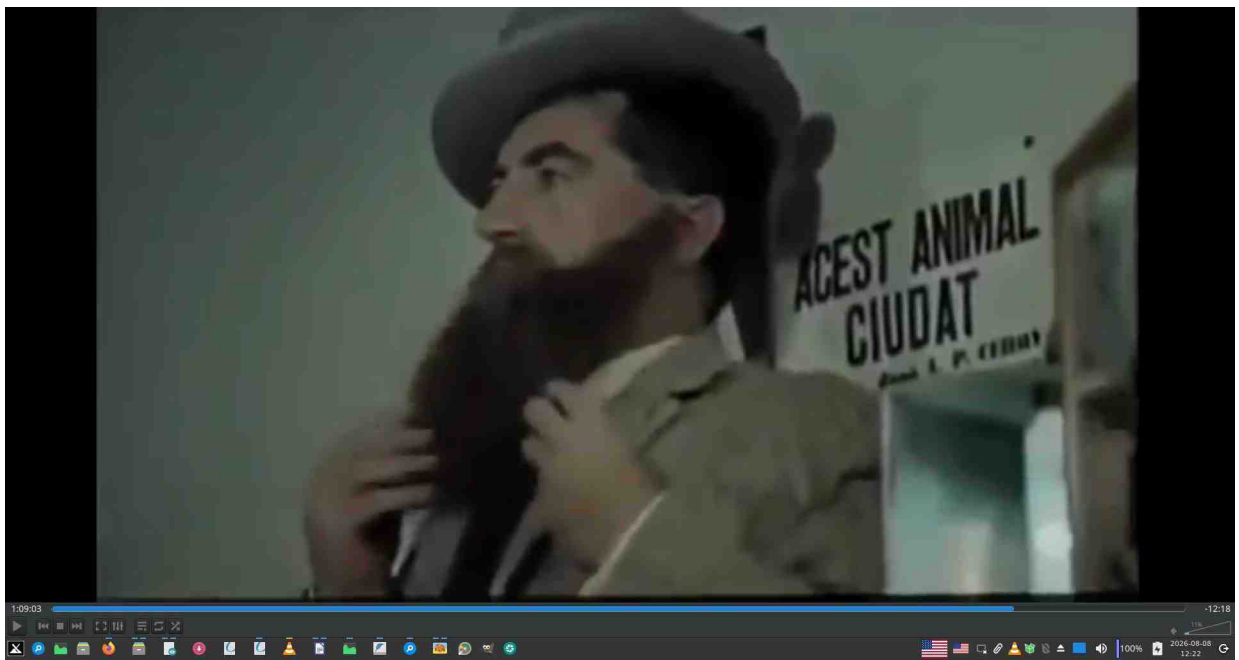
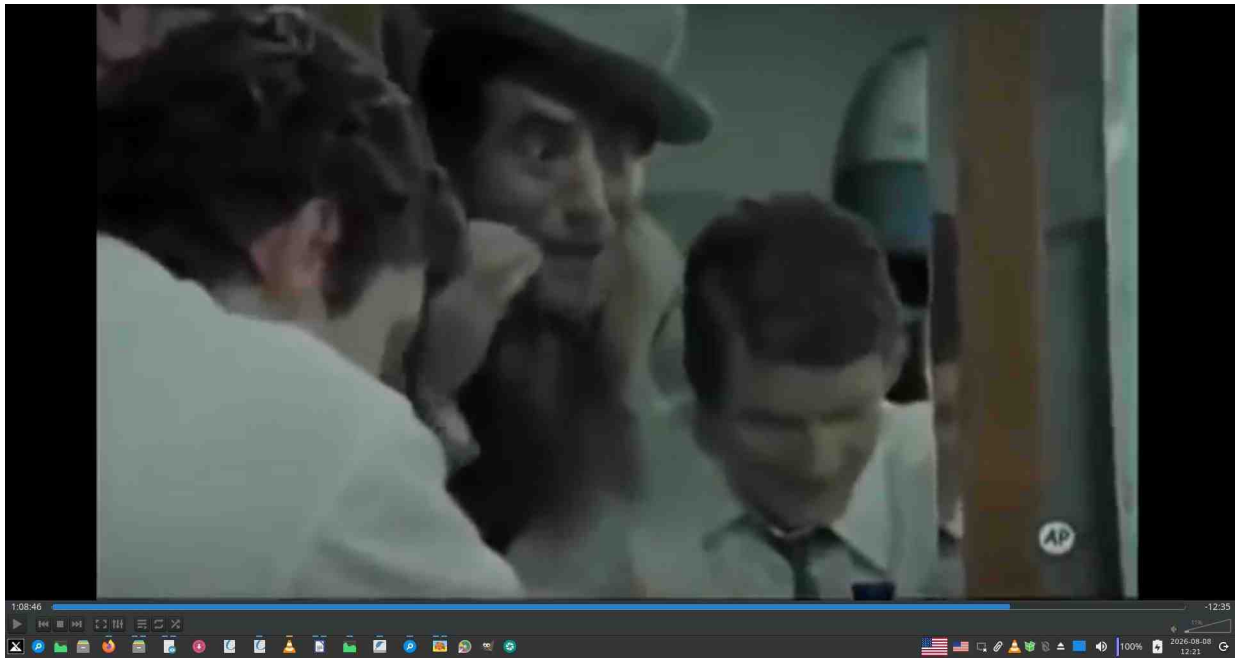


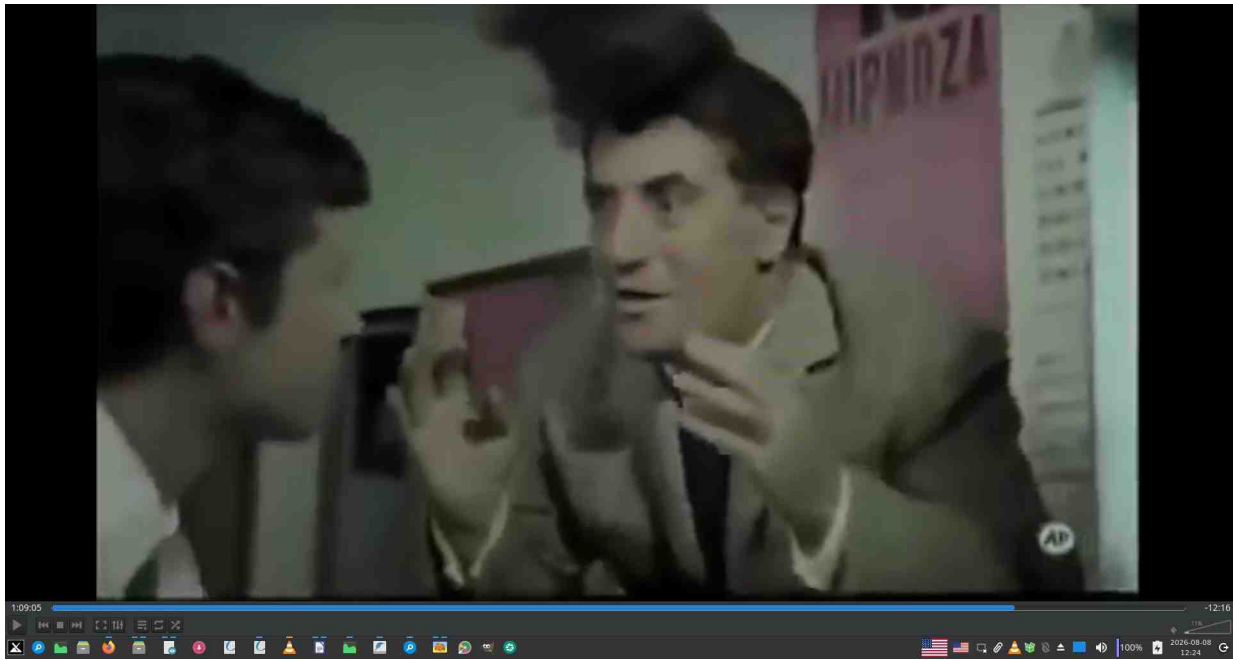
and Dem RĂDULESCU — graduated in acting, at around his 19th film, and awarded 1 time till the shooting of this film [147] — as the artistic instructor “Vasile FLINTĂ”: [Read approximately: vɨ'sile 'flintə.] [11, minute 45]



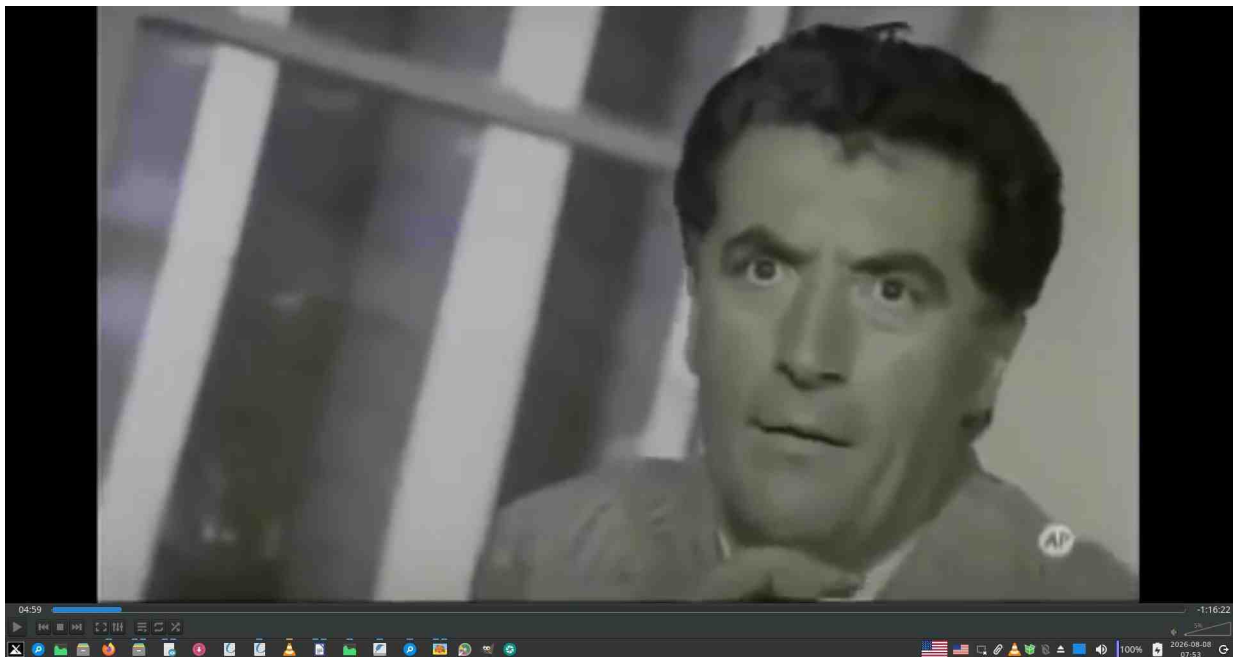
In the film entitled “K.O.” of 1968, Toma CARAGIU — who had been born and lived a number of years in Greece [97] — was required to act the character named “Tănase OLIMPIAN”, who was “a bit greek”. [11, minute 8] As screenwriting and casting are regularly not made by the same person, the inspiration of the character of Toma CARAGIU “the Greek” [11, minute 24] from his real person having come from Greece, and then his having been required to act that character must have had an outside coordinator with a certain purpose. The greek trait of the personality of Toma CARAGIU was also formulated and programed with his character surname “OLIMPIAN”, through the mental-association creating string: [Olimpian → Mount Olympus], which is a widely-known mountain in Greece, “famous in ancient mythology as the home of the twelve principal greek gods and the throne of Zeus”. [144] In this way, it can be presumed that the above coordinator was the romanian national secret political organization, which considered Toma CARAGIU a romanian “god” of comedy, and its purpose was to utilize him as a means of its national secret political propaganda, just like relative to Ilarion CIOBANU. This presumption is corroborated by the scene of double personality, which Toma CARAGIU as “Tănase OLIMPIAN” was required to act, [11, minutes 69, 69, 70 and 70]

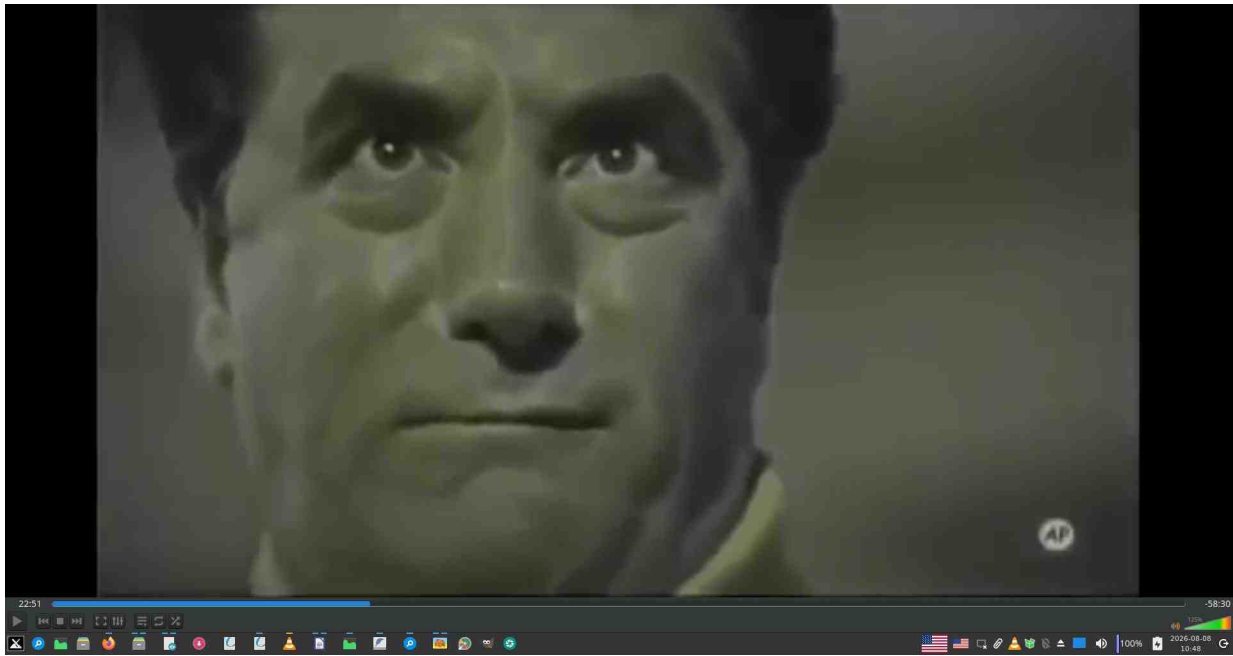




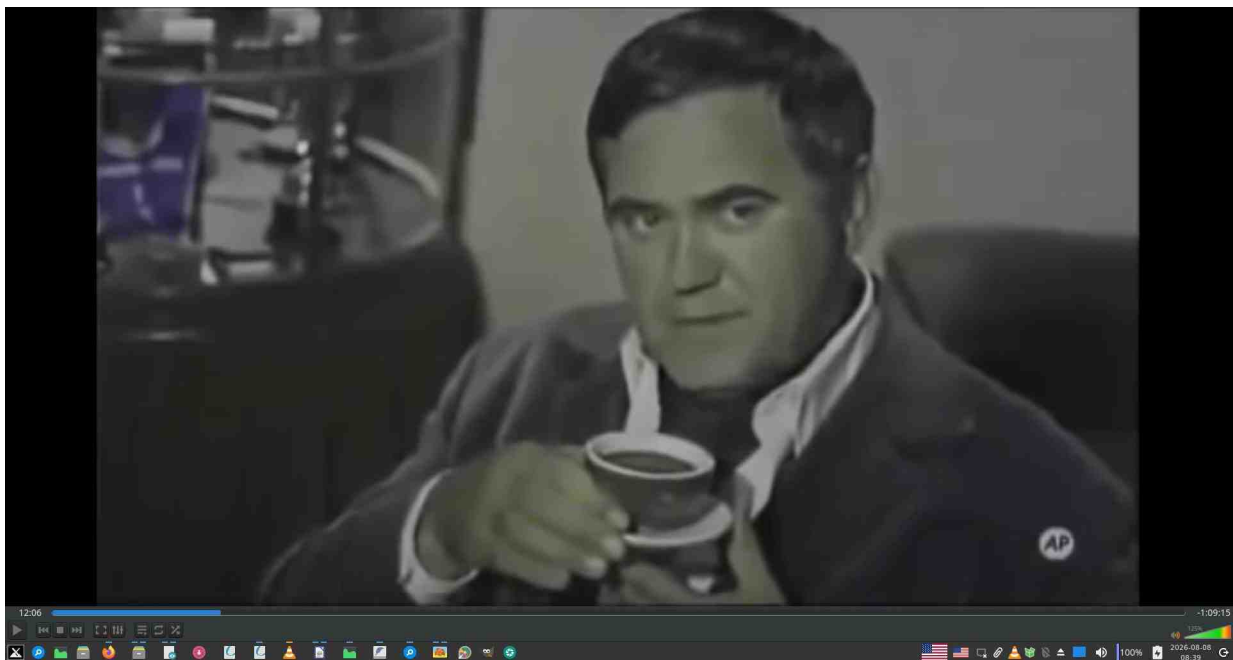


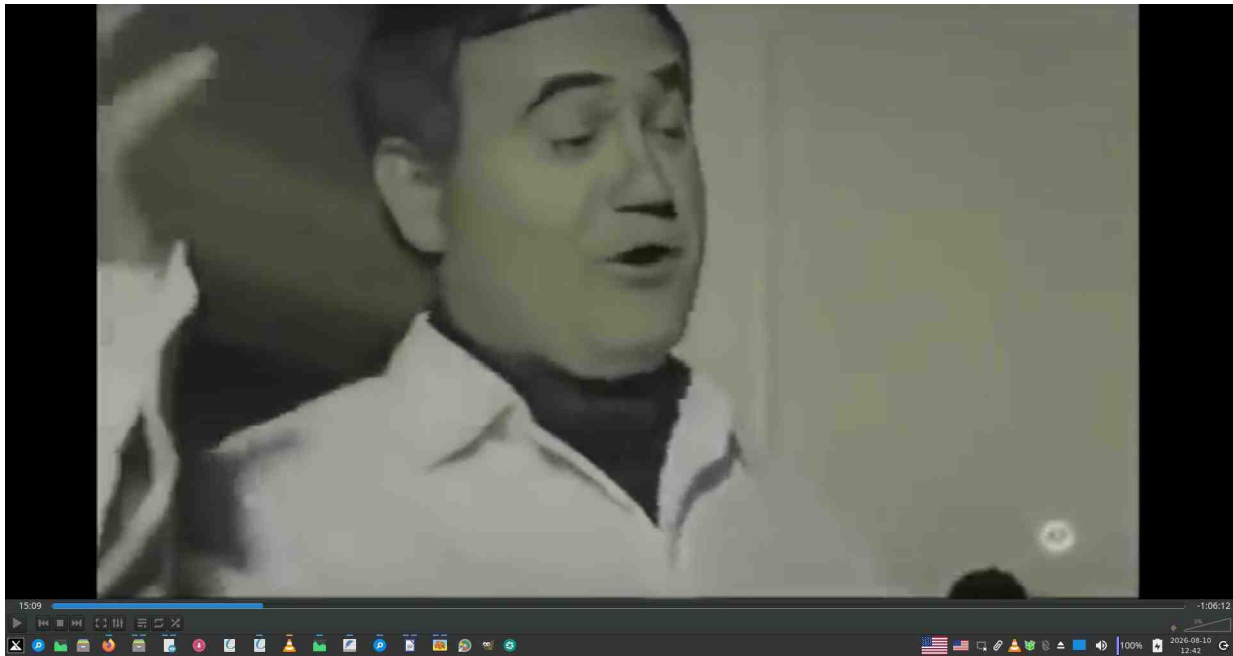
the existence of a second personality being regularly necessary for the ethnical and the national secret political organizations for carrying out their control and utilization of persons. Otherwise — besides having been a framework ensured for Toma CARAGIU to largely assert his person and acting aptitudes — this film itself, as a piece of the national-star creating machinery of the romanian national secret political organization, has propagandized his facial expression: [11, minutes 5 and 23]





Another romanian “god” of comedy must have been Dem RĂDULESCU, to whom this film also ensured a rare opportunity of personal assertion, and whose facial expression it propagandized: [11, minutes 13 and 16]





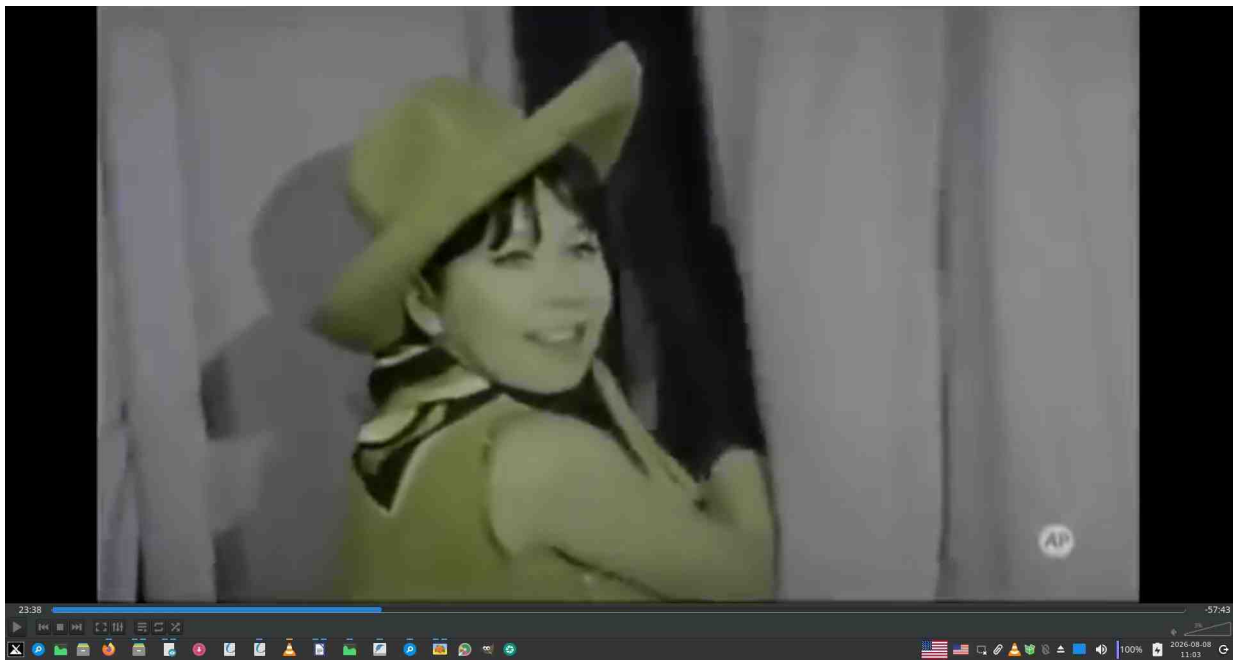
He was particularly utilized in this film for the assertion of the roman origin of the romanian people, by having been required to dress in a roman soldier uniform: [11, minutes 21 and 21]





For the assertion of the roman “roots” [70, minute 2] of the romanian people was also utilized Toma CARAGIU, who as “Tănase OLIMPIAN” was required to say: “«Mens sana in corpore sano,» as our roman forefathers said.” [11, minutes 2-3]

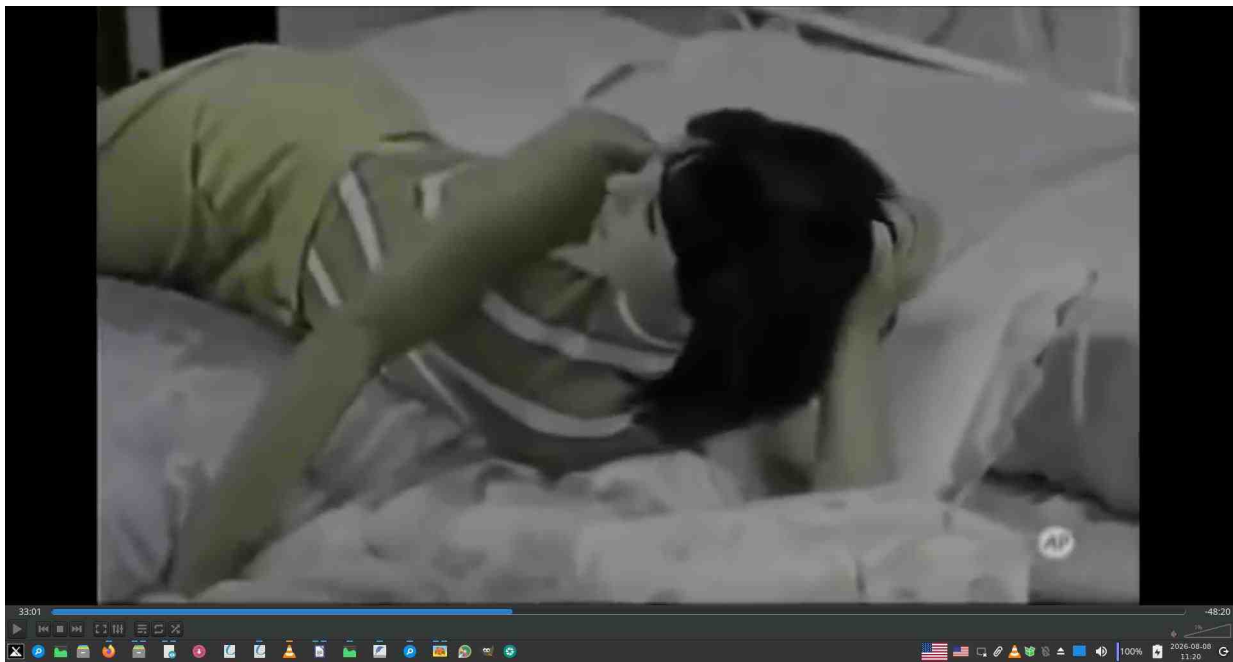
In the implementation of the relationship and marriage guideline of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization at the time of shooting this film presumably in 1967 — when he was unmarried, [85] and as such he must have also been considered and must have been a “lone wolf” [4, minute 88] — in the hope of obtaining at least one Ilarion CIOBANU “moonchild” [78] with each of them, and marrying one of them, Ilarion CIOBANU was indirectly connected with his parallel actress Carmen GALIN [Read approximately: 'kɑrmen gəl'in.] — graduated in acting, drawn into film acting with the film entitled “Duminică la ora 6” (Sunday at 6 Hours) of 1966, namely after Ilarion CIOBANU, at her around 4th film [148] — as the circus horse-woman “Silvia TODAN-TROIAN”, [Read approximately: 'silviɑ to'dɑn tro'jɑn.] by promoting her face, dressed body, dressed bust, partly naked legs, and naked shins and arms, [11, minutes 24, 24, 25 and 26]

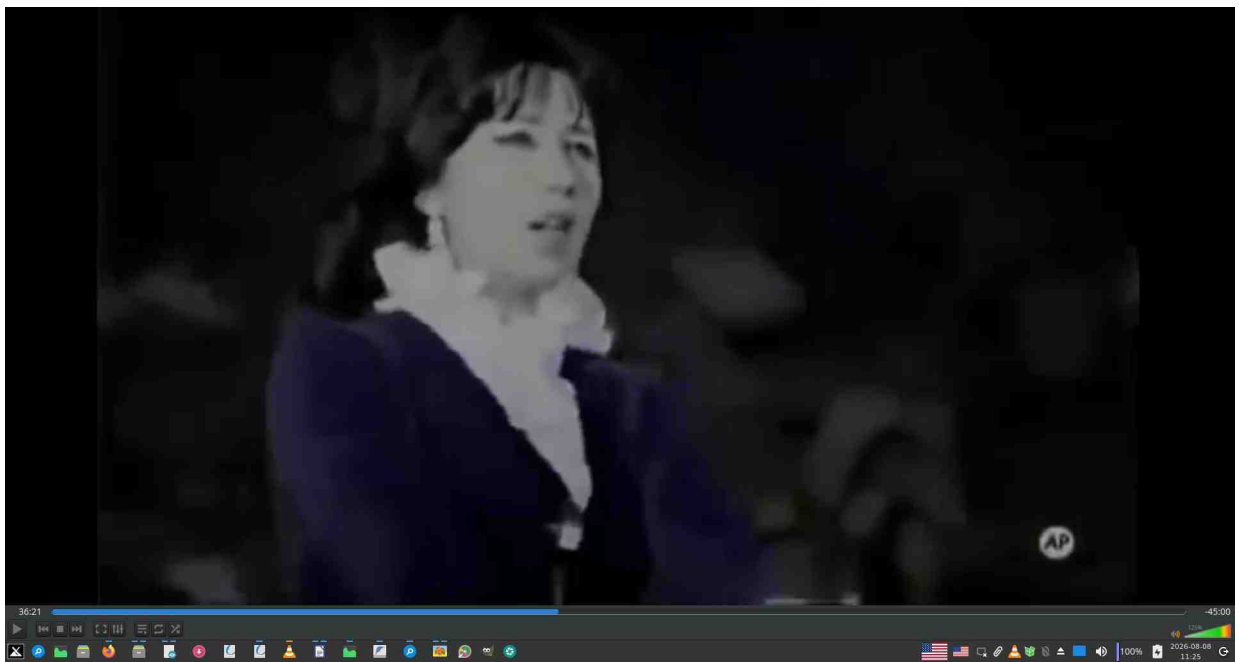
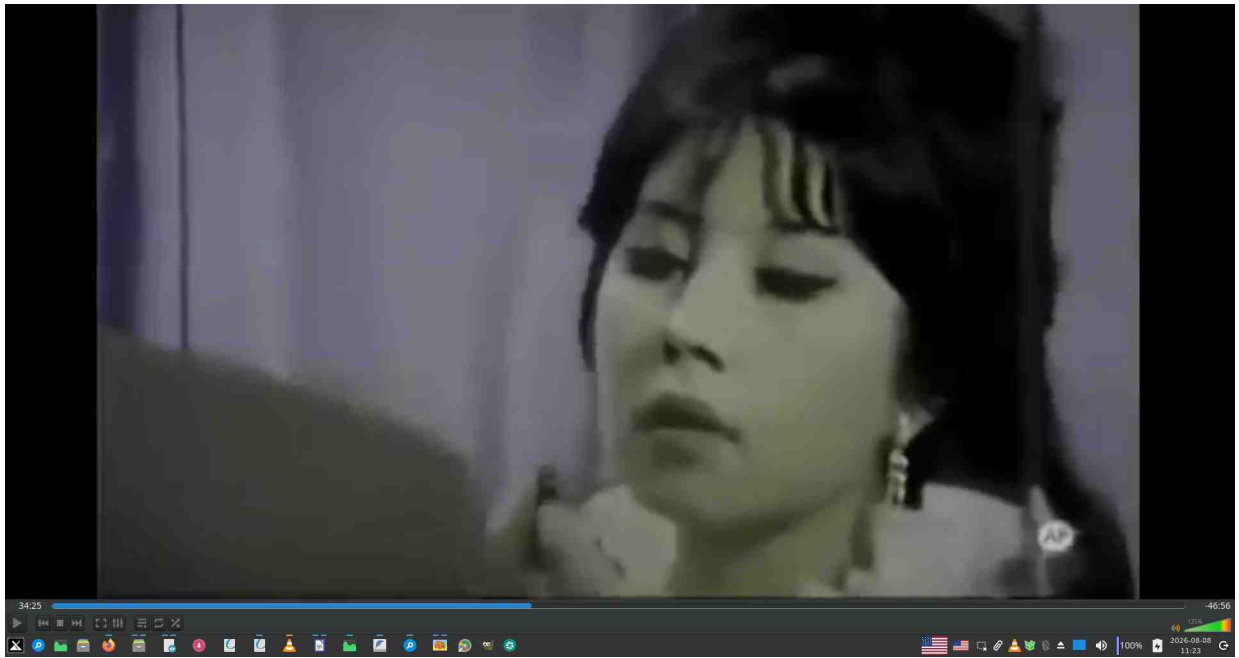




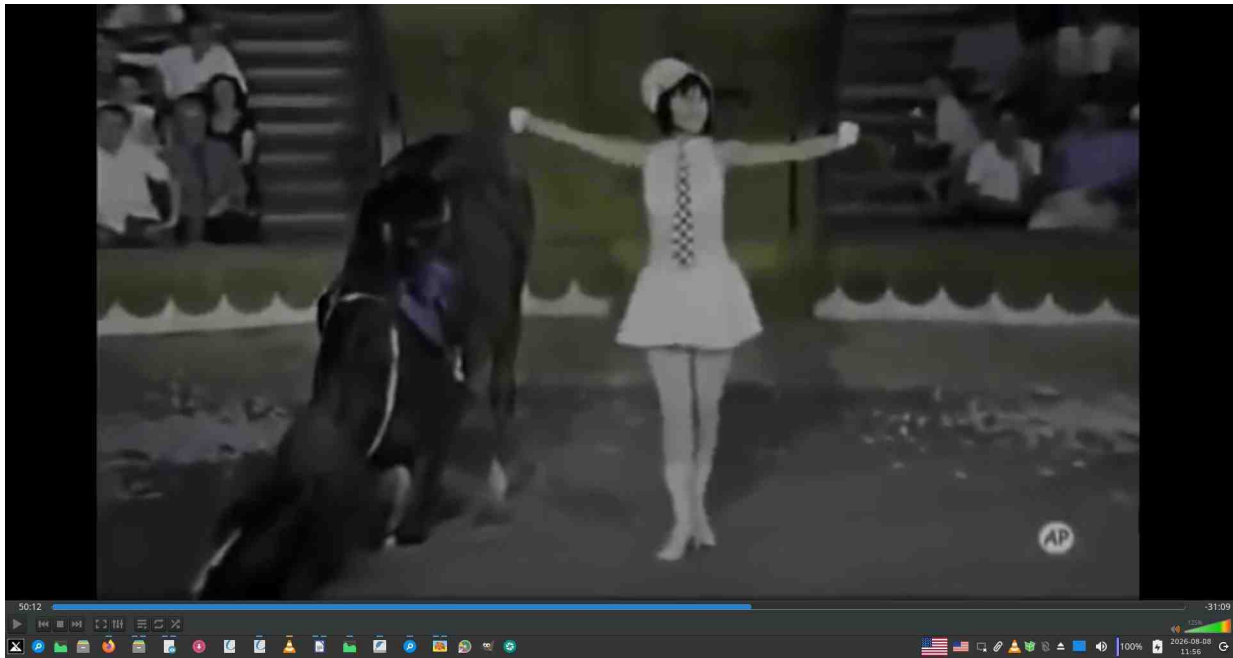
— with her holding the neck of a champagne bottle having formulated and programed to Ilarion CIOBANU drinking and “fellatio” [173, minute 19] as a method of initiating a sexual relation with her and women of her kind — [11, minutes 27, 33, 33, 34, 35, 37, 37, 39 and 51]



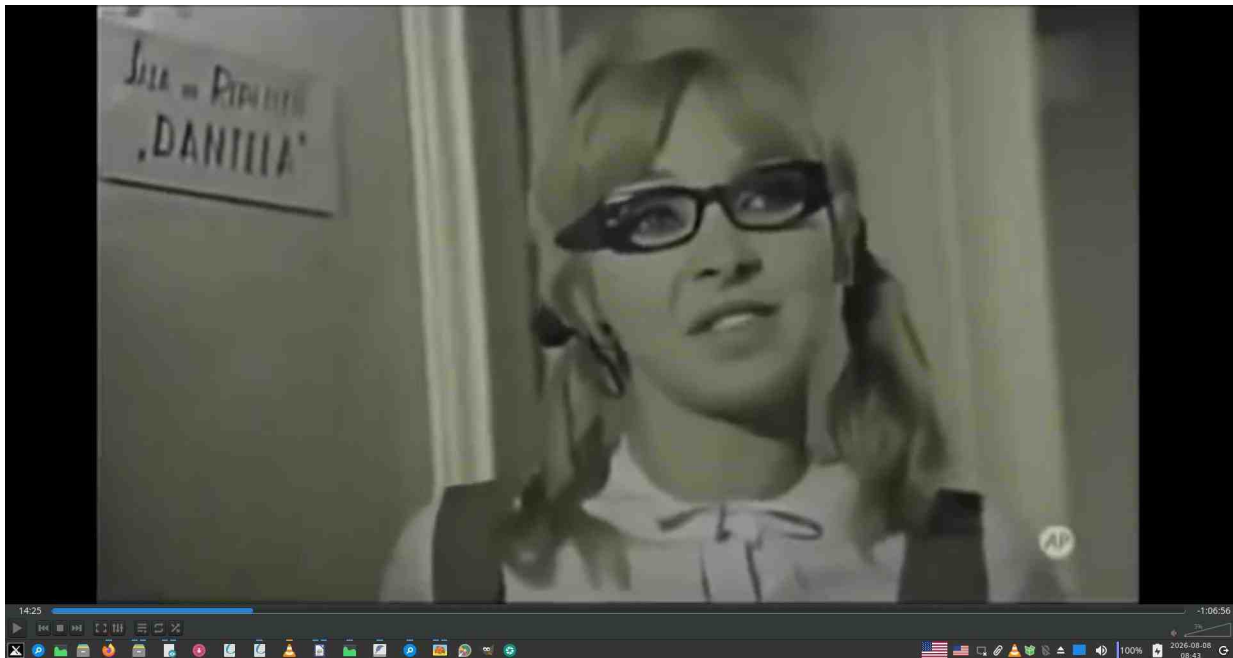


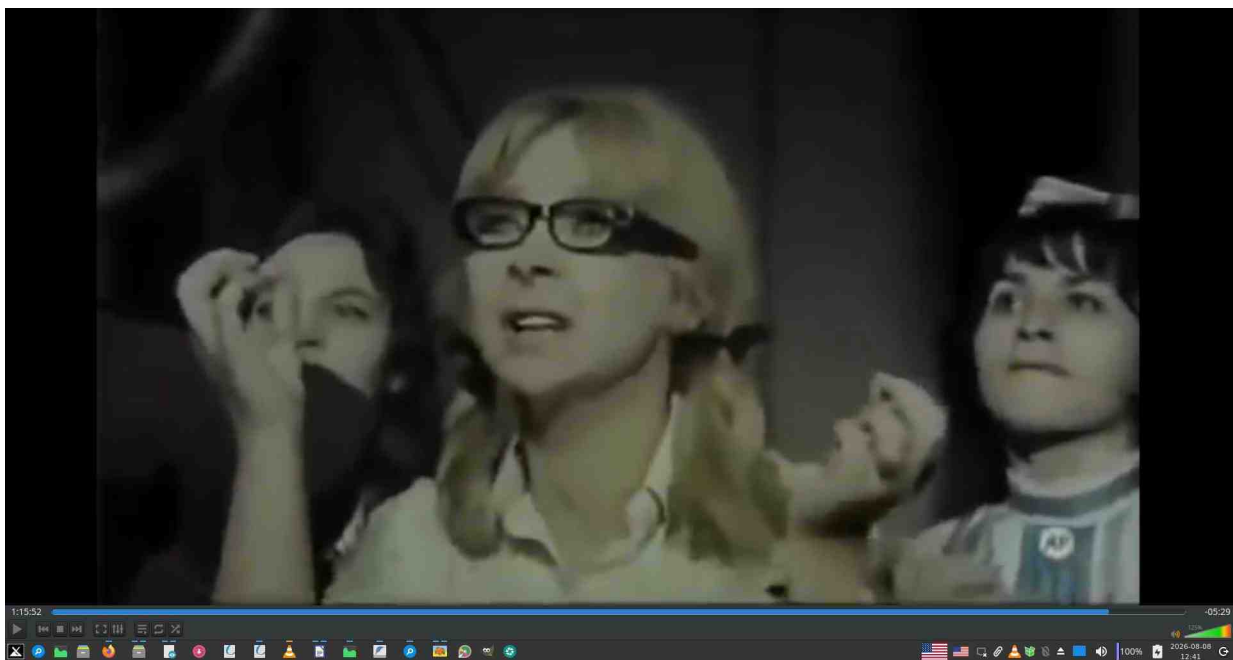






and with Elena CARAGIU [Read approximately: e'lenɐ kɐɾɐ'ɖʒiɐ.] — graduated in acting, at her around 5th film, [149] who was the wife of Toma CARAGIU [97] — as “IONESCU”, [Read approximately: jo'neskɔ.] by promoting her face: [11, minutes 15, 70 and 76]



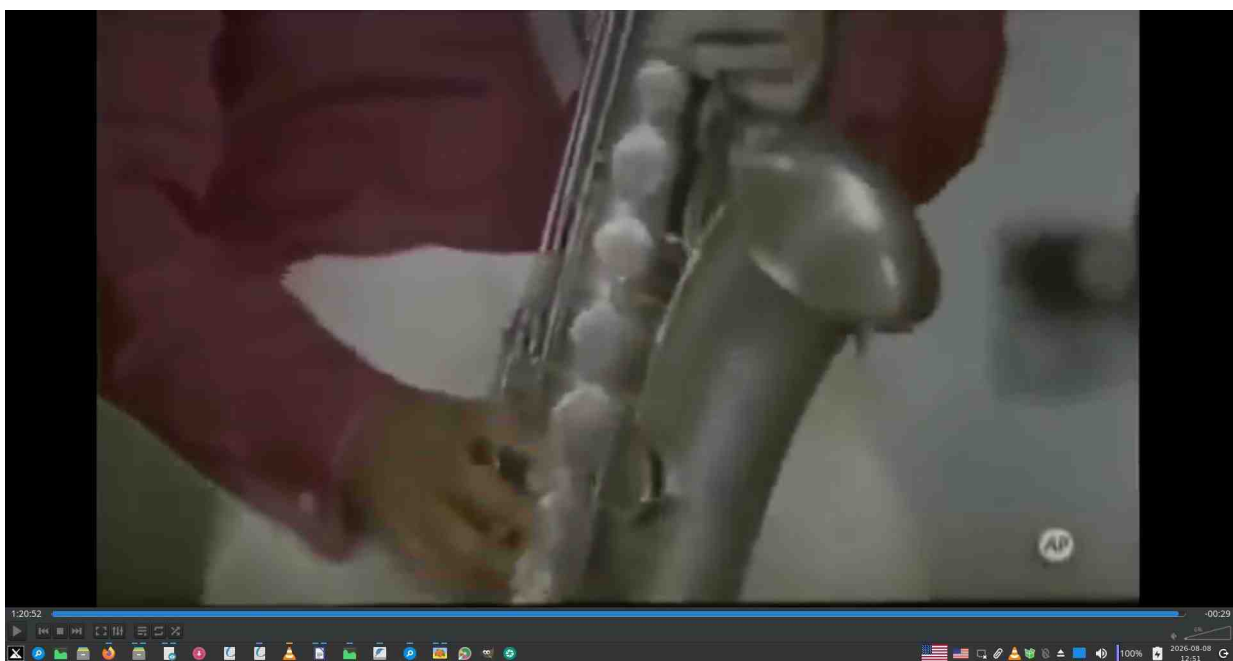


That Elena CARAGIU was also promoted with a relatively great number of uncredited actresses, [11, minute 41]



and Ilarion CIOBANU as a worker works in an enterprise of “feminine profile, with 4639 employees, from whom 4000 are women, and 500 in maternity leave”, [11, minute 3] expressed the need of the romanian national secret political organization for Ilarion CIOBANU’s sexually contacting a great number of women with the purpose of obtaining his “moonchildren”, [78] metaphorically the personal secret political need for the enterprise’s being a harem to Ilarion CIOBANU, namely it was an implementation of the “moonchild” sub-guideline of the relationship and marriage guideline of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization.

With an actor required to act a saxophonist, the film formulated and programed to Ilarion CIOBANU “fellatio” [173, minute 19] as a method of initiating a sexual relation with a women, [11, minute 81]



immediately followed by a clip with two babies, [11, minute 81]



having formulated and programmed the purpose of the romanian national secret political organization of obtaining the “moonchildren” [78] of Ilarion CIOBANU from his desired sexual relations.

In a further implementation of the guideline of Ilarion CIOBANU’s putting forth his universal “genius” [70, minute 42] in more fields of human activity of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization, with the purpose of propagandizing his outstanding achievements as manifestations of the romanian national “genius”, for a paragon to Ilarion CIOBANU the film-makers concocted and utilized the character named “Tudor VIDU”, [Read approximately: 'tɔdɔr 'vidɔ.] required to be acted by Peter Paulhoffer [146] — graduated in acting, at around his 4th film [150] — whose professional activity is engineering in the enterprise, but at the same time he is required by Toma CARAGIU as the sports instructor of the enterprise to box as an amateur, [11, minute 22]



and by Dem RĂDULESCU as the artistic instructor to act Shakespeare on the stage also as an amateur, [11, minute 29]



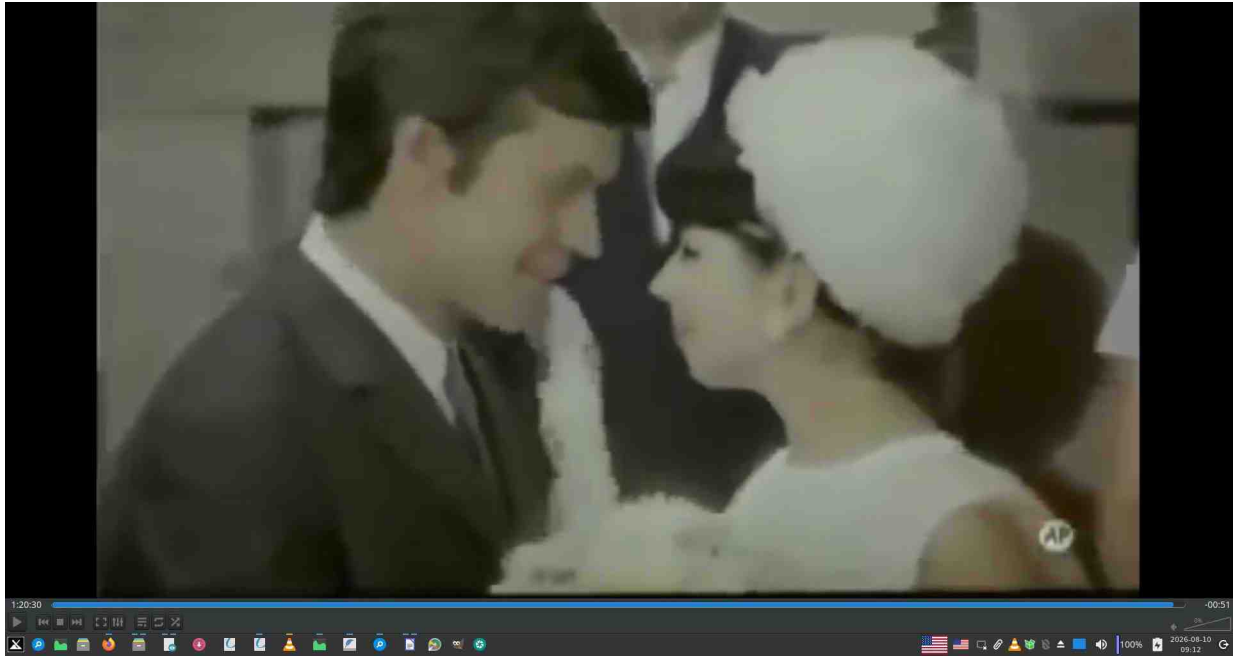
namely to put forth his creativity in three fields at the same time, while he is about to marry. [11, minute 25]



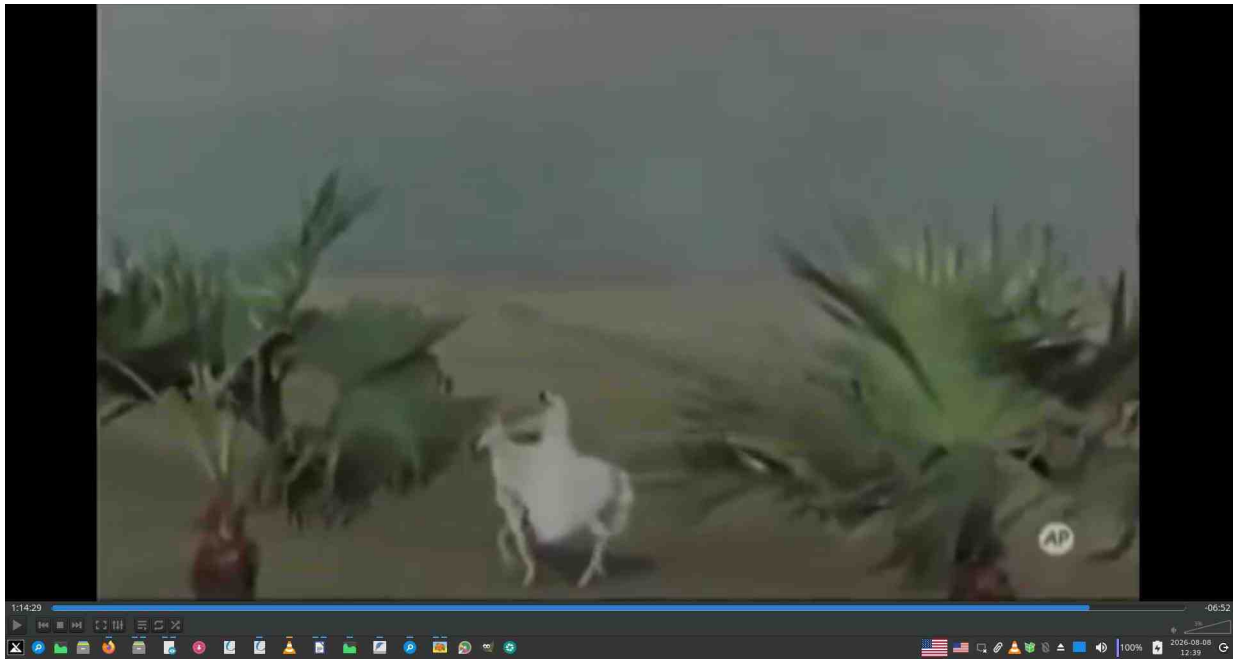
With that finally he is knocked out in boxing, [11, minute 25]



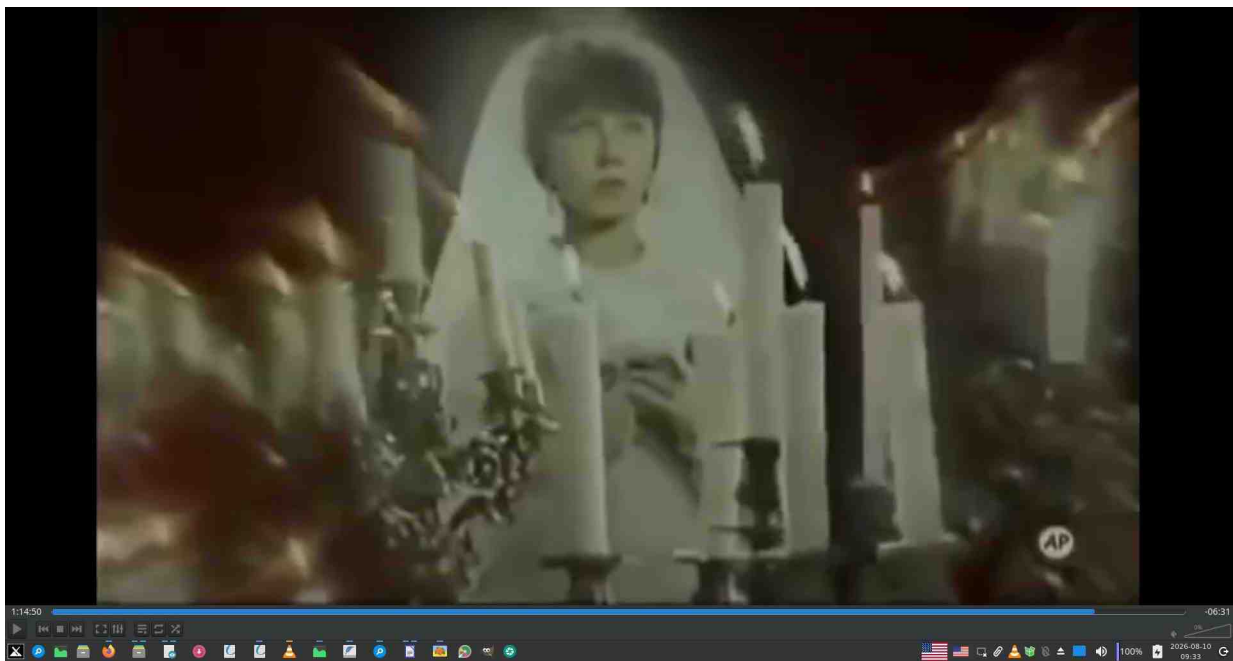
and is not capable of memorizing the texts of Shakespeare in theater, but succeeds in marrying, [11, minute 81]



the film formulated and programed the approximate message of the romanian national secret political organization to Ilarion CIOBANU: “I will encourage and support you in putting forth your universal genius in as many fields as you can. However, if you fail to achieve results which i can propagandize for items of the romanian national genius, then your marriage with a woman can ensure you success in the field of activity of that woman, who will be under my control,” the control of the romanian national secret political organization over the woman having been formulated and programed with the white bridal gown worn and horse mounted by Carmen GALIN as “Silvia TODAN-TROIAN”, [11, minute 75]



as well as with immediately subsequently presenting her in a satanist environment of burning candles, [11, minute 75]



whose surname “TROIAN” on its part formulated and programed the approximate message of the romanian national secret political organization to Ilarion CIOBANU, through the mental-association creating string [Troian → trojan]: “Your wife will be my trojan horse, and you will be my soldier in my conquering that field of activity.”

The film entitled “K.O.” of 1968 was presumably the first and last comedy film of Ilarion CIOBANU. Therefore, along with the above-mentioned programing relative to his desired stage acting — which otherwise had also been formulated and programed in his film entitled “Omul de lângă tine” (The Man beside You) of 1961 — the drawing into this film of Ilarion CIOBANU was his personal secret political stimulation to diversify his activity within the field of dramatic art as well.

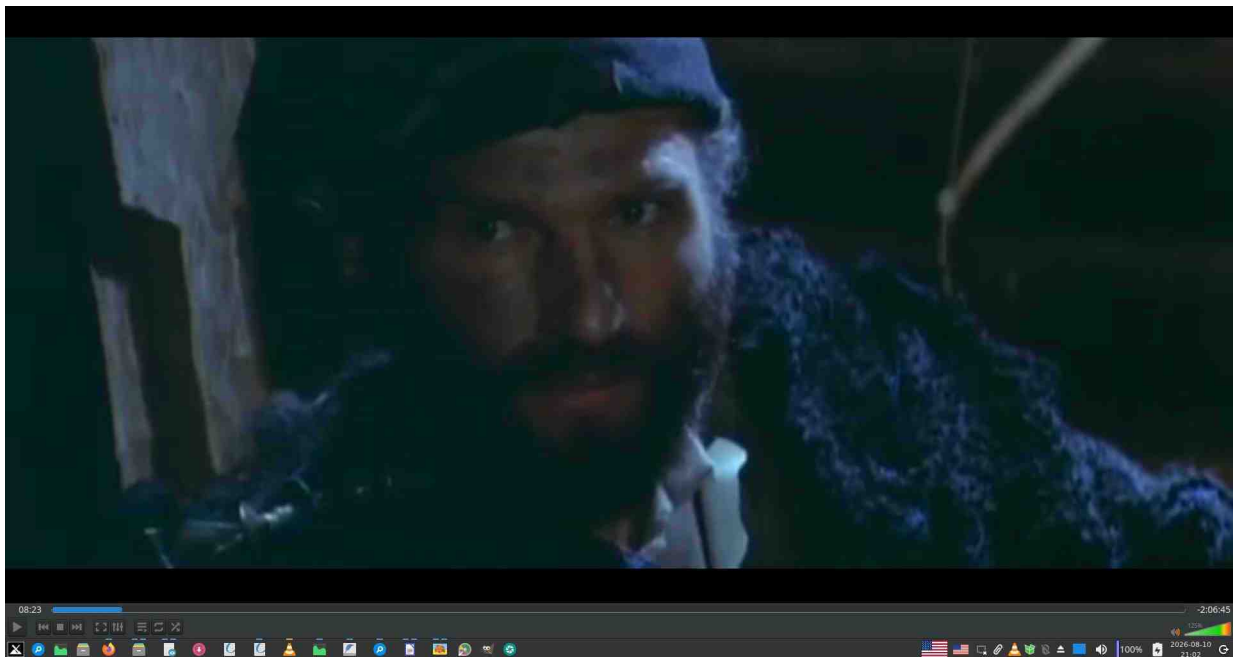
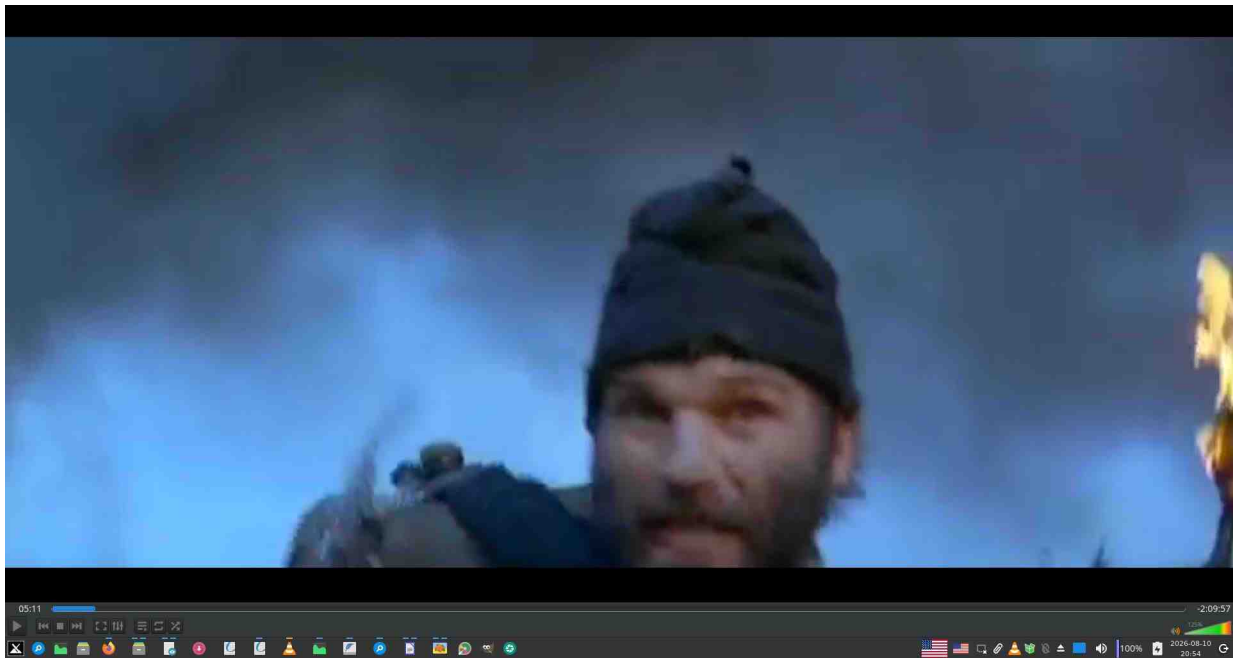
The interview saying of Ilarion CIOBANU that: “I stuck obstinately to remaining a film actor” [85] can be presumed to have been a refusing reaction of his to the implementation of the guideline of his putting forth his universal “genius” [70, minute 42] in more fields of human activity of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization — what he must have been the first to experience and cognize — and as such it could be his concealed protest against that guideline particularly, as well as against that personal secret policy, and against the national secret political control over humans generally.

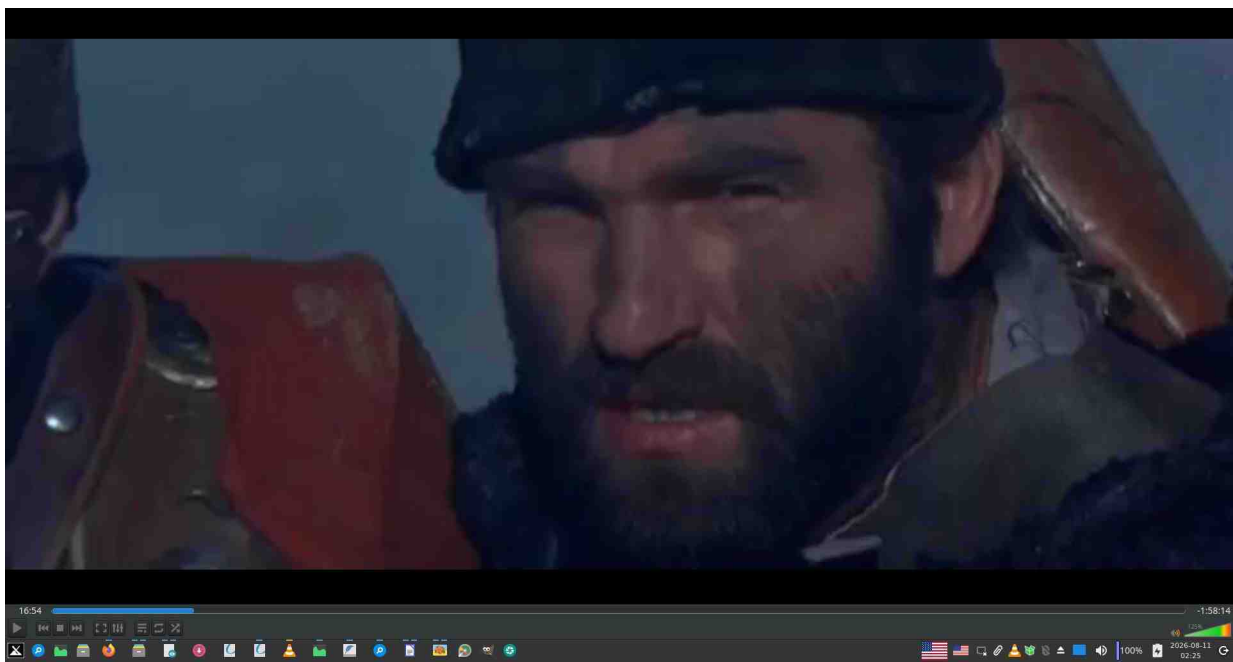
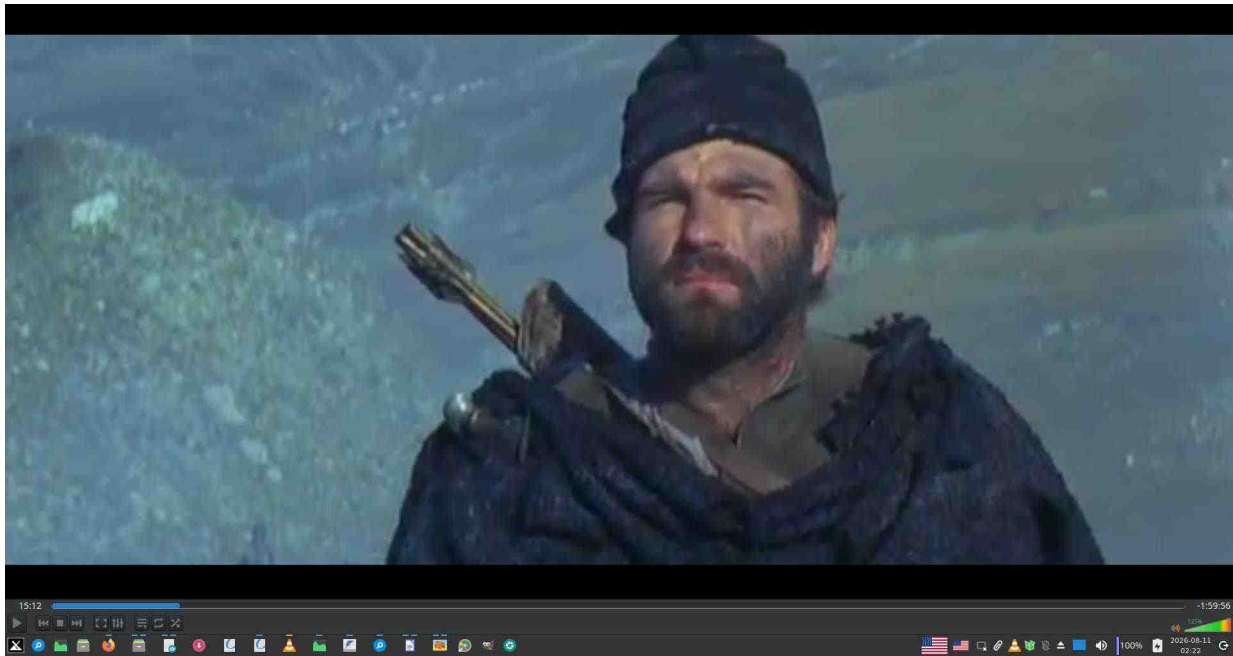
Unlike the guideline of diversification of Ilarion CIOBANU’s activity of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization, my person — as one whose personality and actions have regularly been qualified as unutilizable, inconvenient, or dangerous — has experienced the implementation of a guideline of restricting to a single field my activity of researching, writing, and publishing politically inconvenient or dangerous topics, of making me a “specialist” with the respective profession and in the respective field. This personal experience of mine substantiates my hypothesis that the ethnical and the national secret political organizations generally elaborate and implement guidelines of activity diversification only in their personal secret policies relative to persons qualified by them as utilizable.

2.8. The film entitled “Columna” (The Column) of 1968

Besides its being presumed and presented by me to have been a means of the film national secret political propaganda and the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization generally, around the 12th feature film in order of shooting of Ilarion CIOBANU entitled “Columna” [Read approximately: ko'łomna. In the english language: The Column.] of 1968 had also been found to have been a “political and propagandistic” means of the Romanian Communist Party particularly. [94, p. 111]

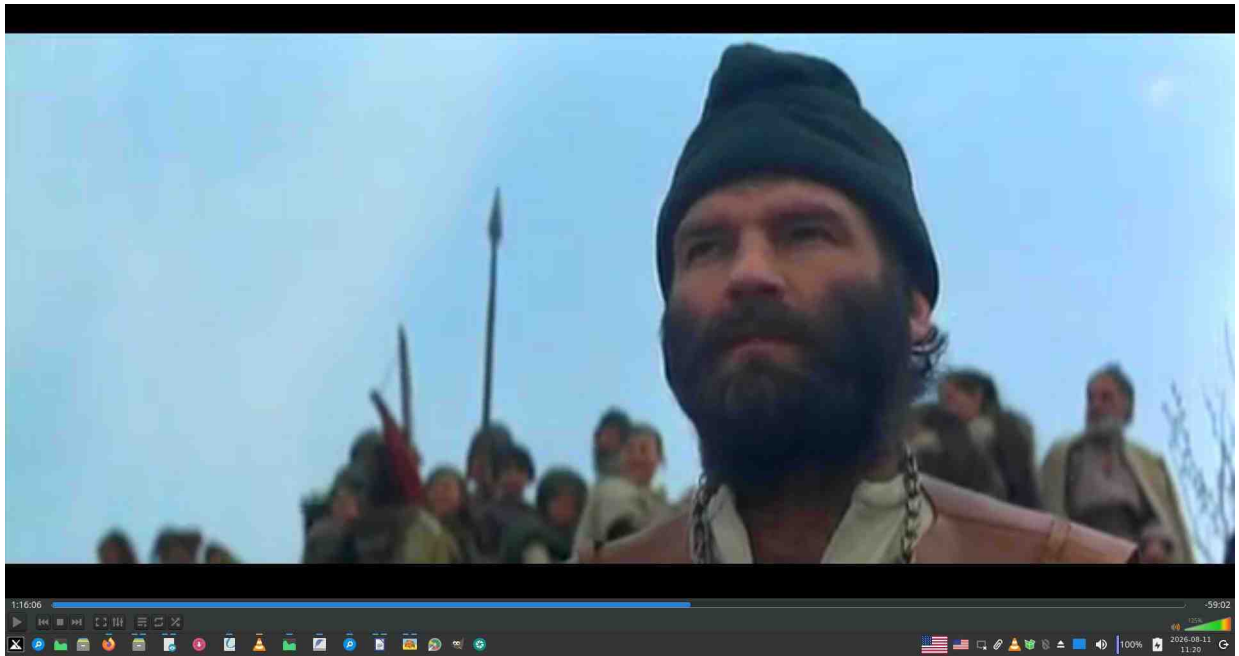
In carrying out the national secret political propaganda relative to Ilarion CIOBANU of the romanian national secret political organization, the film-makers incorporated into the film entitled “Columna” (The Column) of 1968 numerous clips of the face of Ilarion CIOBANU, as the main element of that propaganda; [12, minutes 6, 9, 16, 17, 44, 47, 55, 67, 77, 91, 111 and 118]

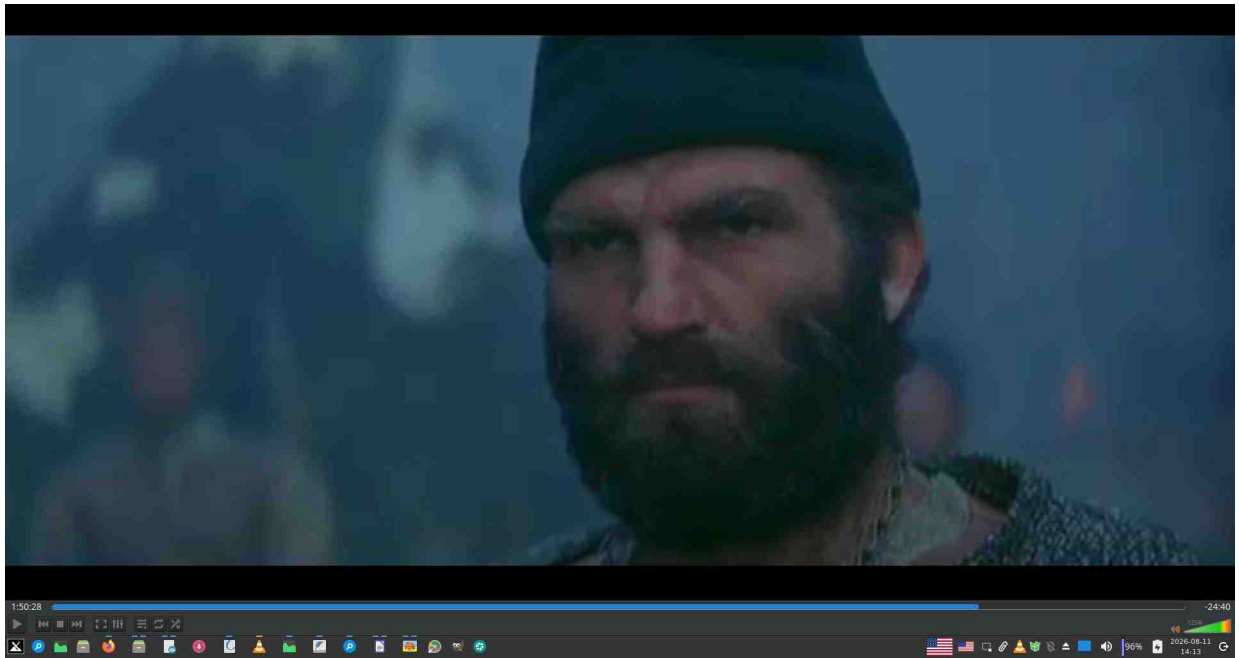




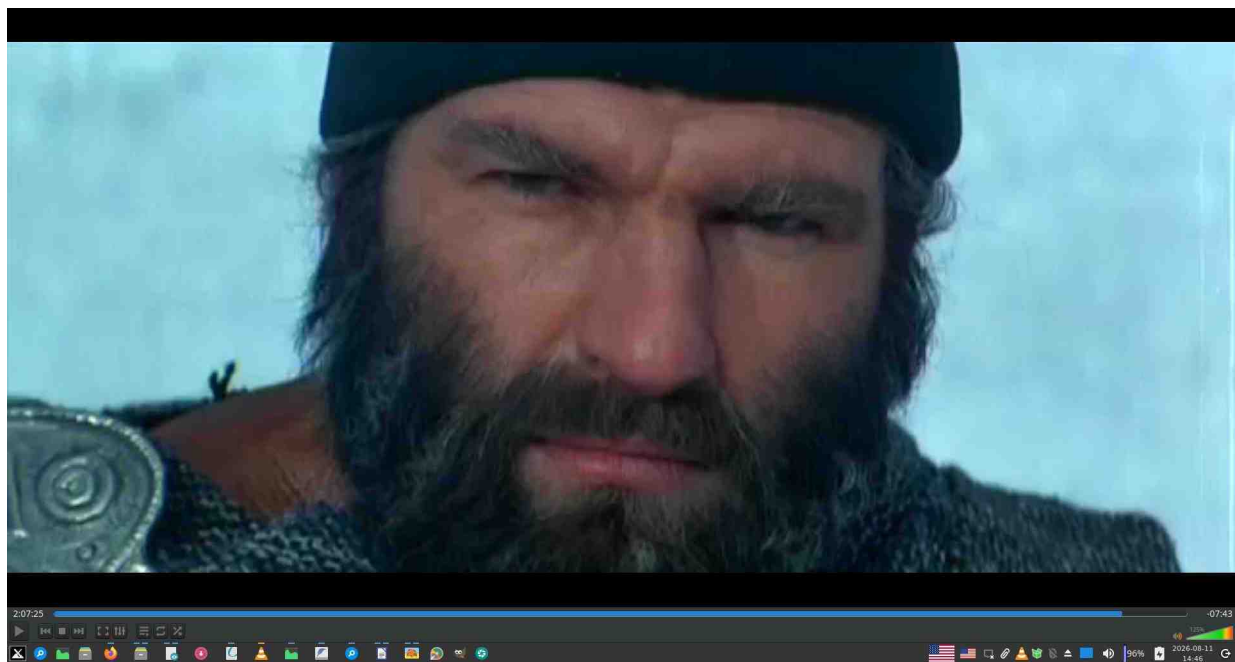








towards the end of the film, they magnified the image of Ilarion CIOBANU, [12, minutes 128, 132 and 133]

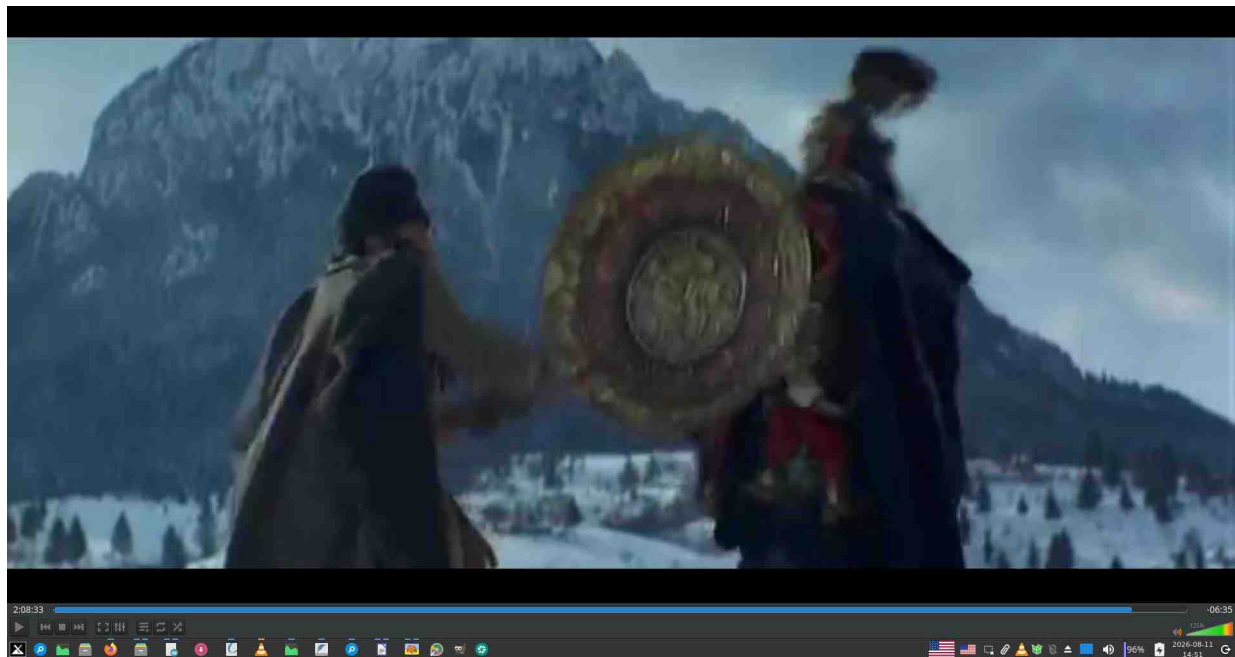




then in its final clip stylized it, by so doing having expressed and revealed in a manner that the promotion of the face of Ilarion CIOBANU was the main national secret political propagandistic purpose of the film: [12, minute 133]

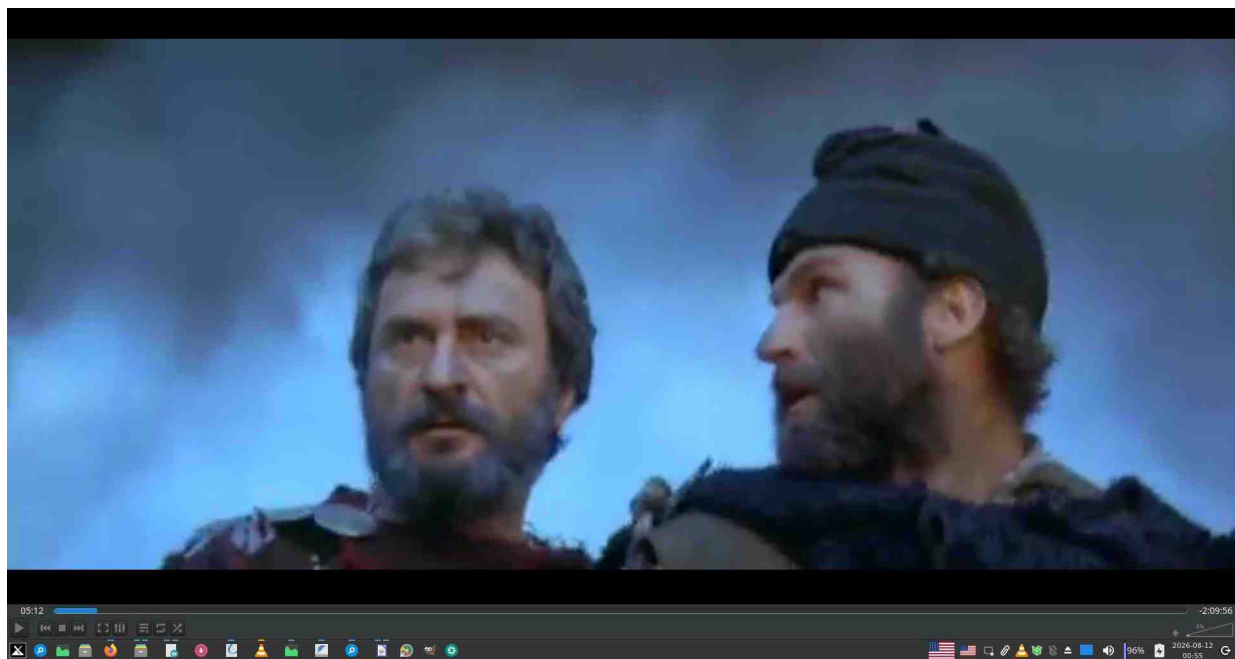


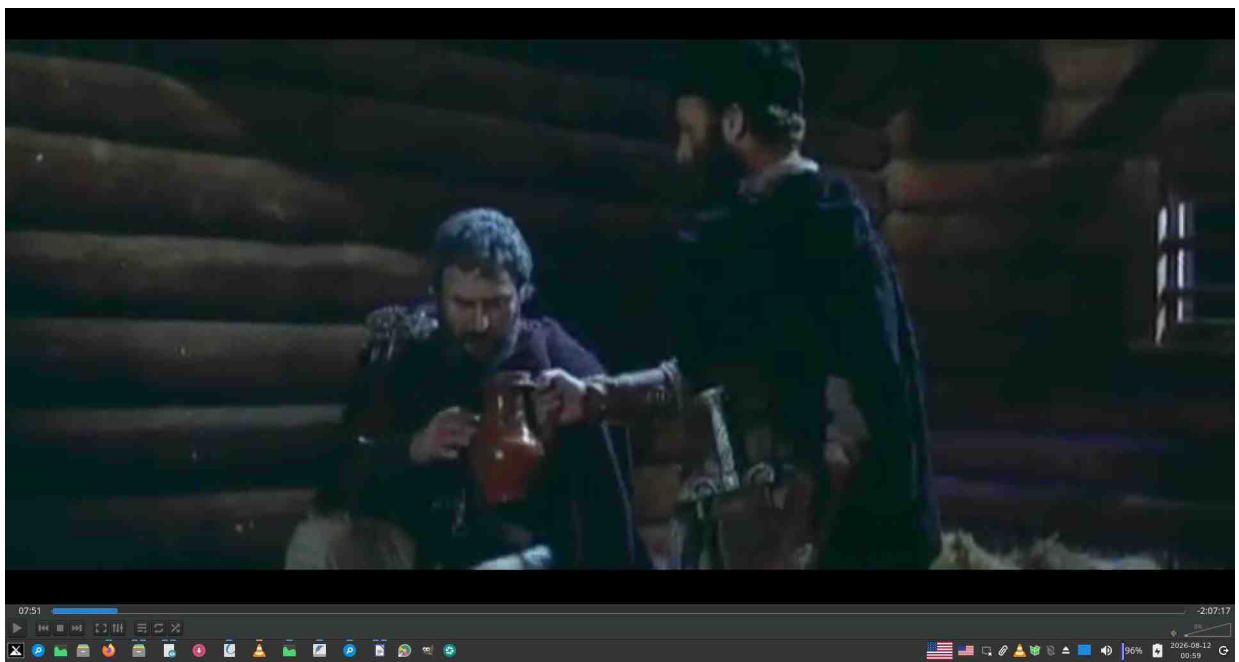
In the implementation of the guideline of creating and increasing his proficiency in film acting of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization, Ilarion CIOBANU was directly onscreen- or offscreen-connected with the british national and english ethnical film star Richard Johnson — graduated in acting, at around his 20th film [151] — as the roman general “Tiberius”, [152] [12, minutes 129, 129, 129 and 129]





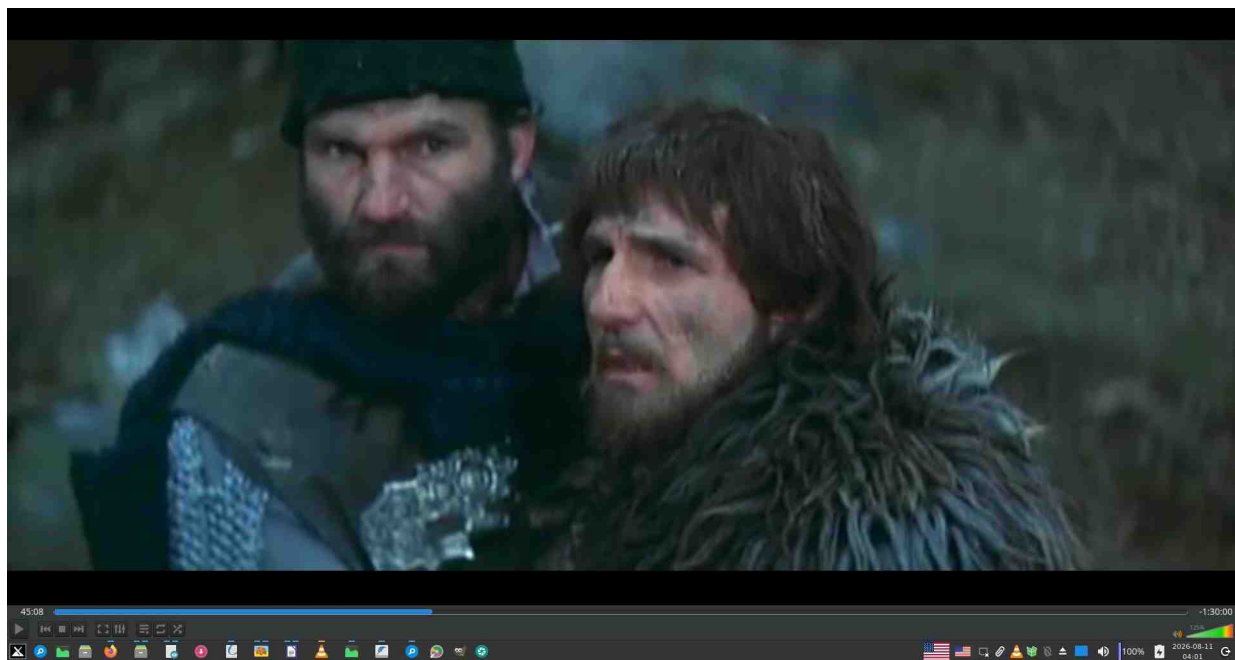
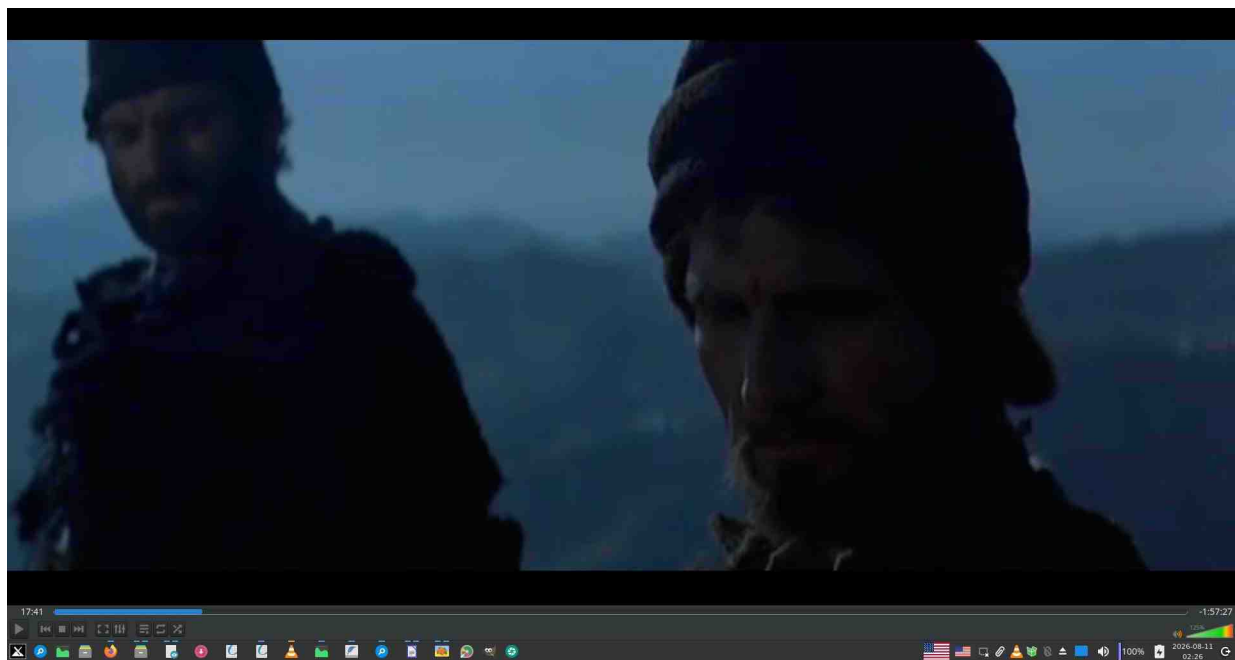
with the romanian film national stars Amza PELLEA — at his 13th film, and awarded 2 times till 1968, [61] recurring from the films of Ilarion CIOBANU entitled “Setea” (The Thirst) of 1961 and “Răs-coala” (The Revolt) of 1966 — as the dacian king “Decebalus”, [146] [12, minutes 6, 6, 6, 8, 14 and 15]



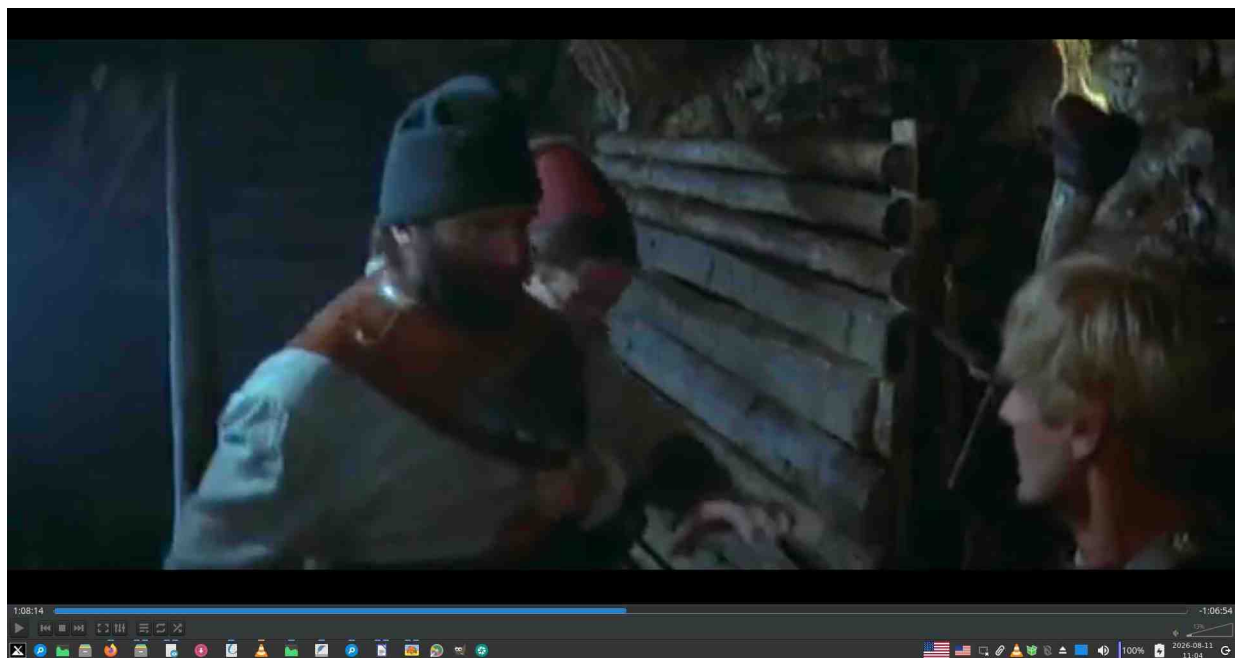




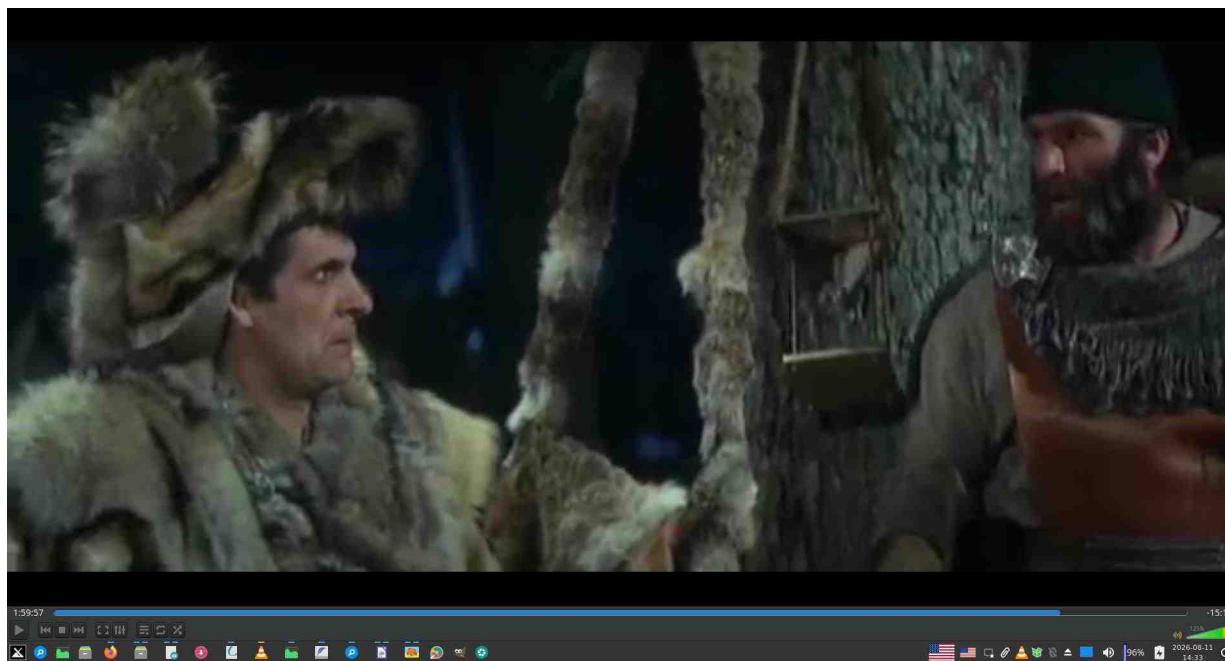
Gheorghe DINICĂ — at his 7th film, awarded 1 time till november 1967, [131] recurring from the film of Ilarion CIOBANU entitled “Golgota” (Golgotha) of 1966 — as “Bastus”, [12, minutes 18 and 46]



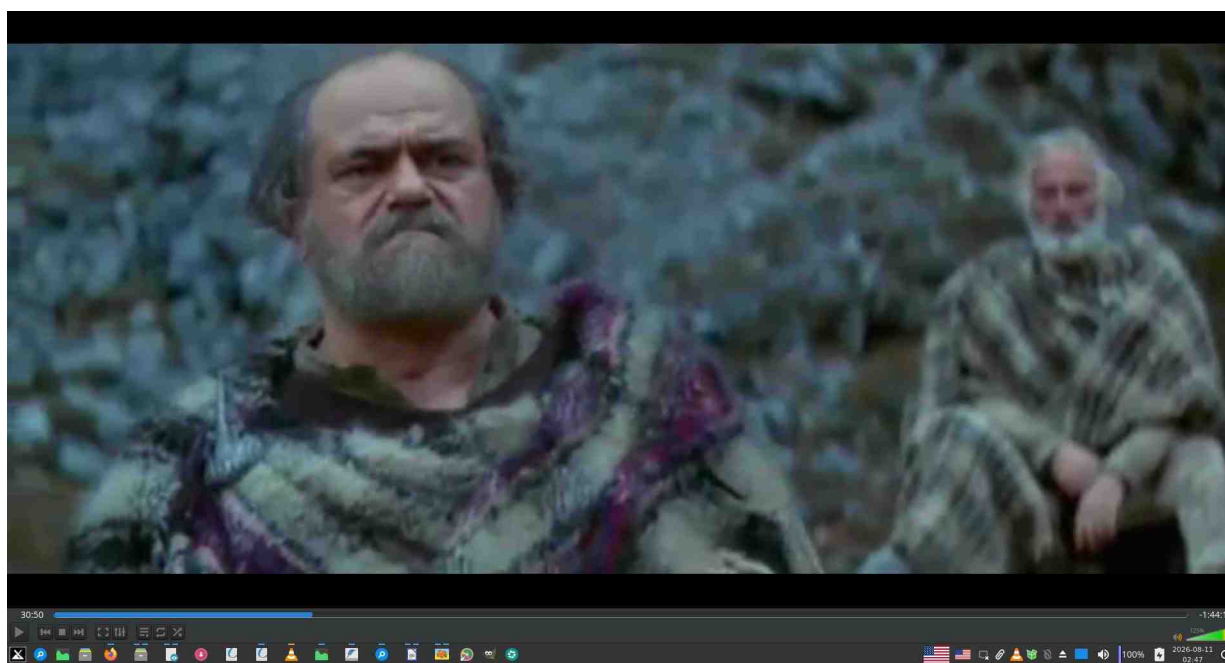
Florin PIERSIC [Read approximately: flo'rin pi'ersik.] — graduated in acting, at around his 15th film, awarded 1 time till november 1967 [153] — as the centurion “Sabinus”, [12, minutes 69 and 69]



and with his parallel actor Alexandru Virgil PLATON — at his 7th film, [133] recurring from the films of Ilarion CIOBANU entitled “Setea” (The Thirst) of 1961 and “Golgota” (Golgotha) of 1966 — as the leader of a barbarian horde, [12, minute 120]



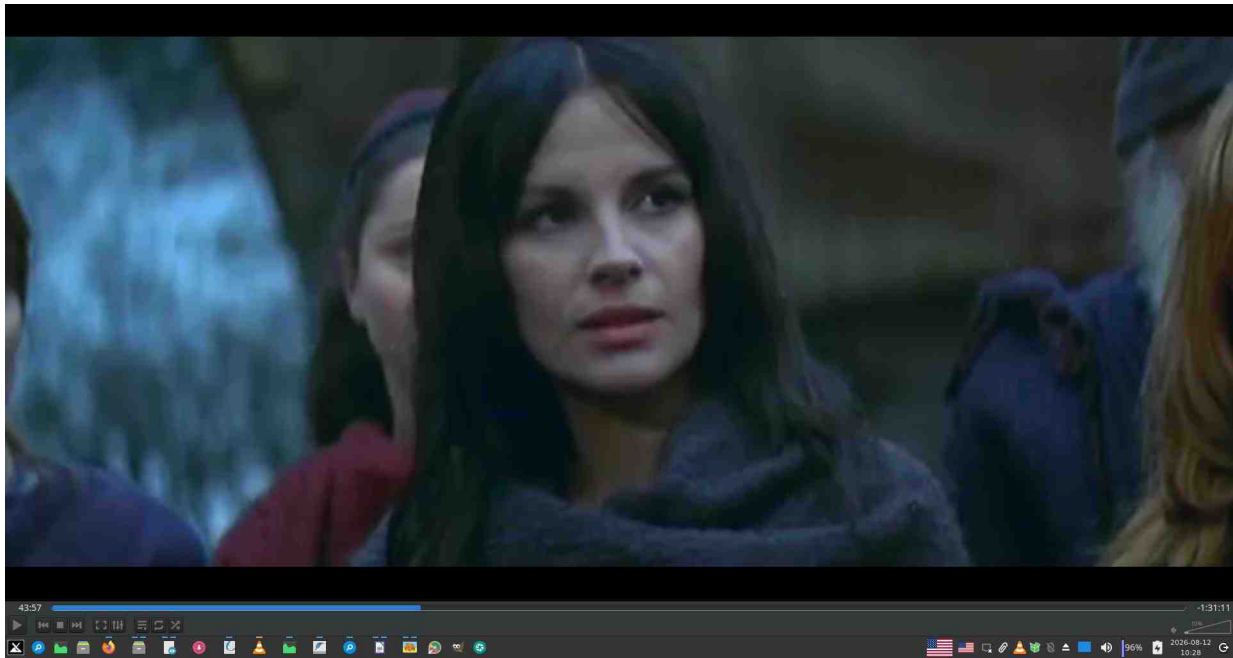
as well as indirectly with the film national star Ștefan CIUBOTĂRAȘU — at around his 31st film, qualified as “Merited Artist” and “People’s Artist”, and awarded 5 times till november 1967, [105] [106] recurring from the films of Ilarion CIOBANU entitled “Setea” (The Thirst) of 1961, “Omul de lângă tine” (The Man beside You) of 1961, and “Golgota” (Golgotha) of 1966 — as “Ciungu”, [Read approximately: 'tʃɒŋgɒ.] the leader of a dacian tribe: [12, minute 31]

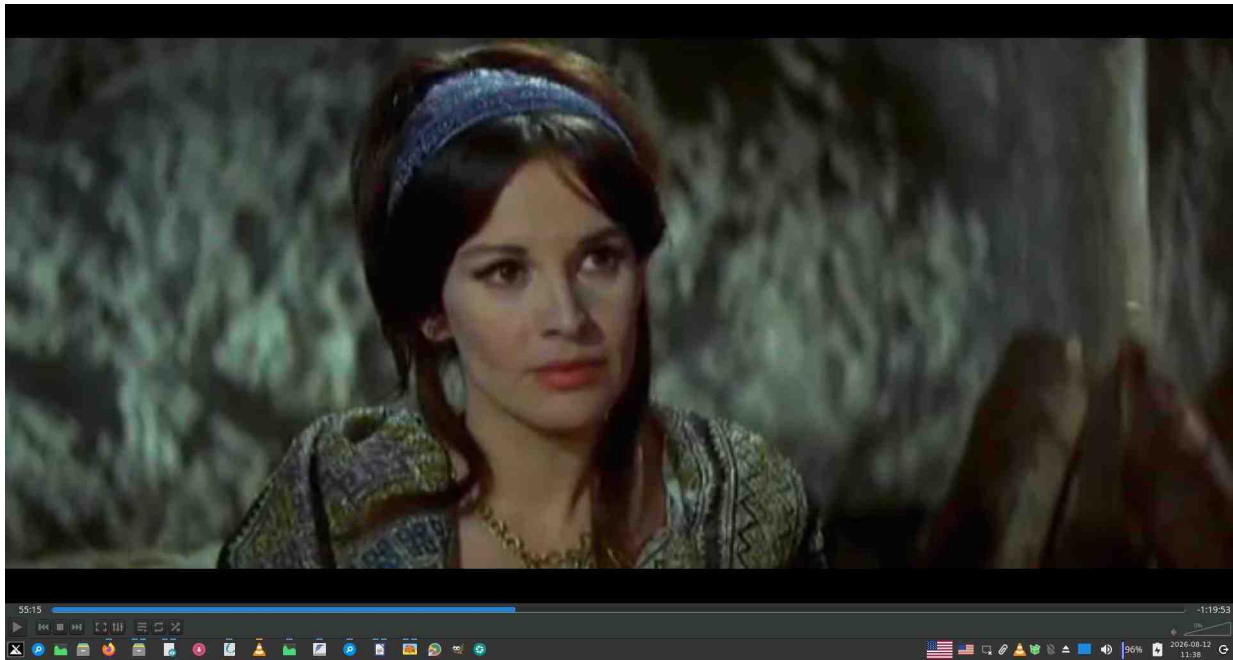


In the implementation of the relationship and marriage guideline of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization at the time of shooting this film presumably in 1967 — when he was unmarried, [85] and as such he must have also been considered and must have been a “lone wolf” [4, minute 88] — in the hope of obtaining at least one Ilarion CIOBANU “moonchild” [78] with each of them, and marrying one of them, Ilarion CIOBANU was apparently directly offscreen-connected with the italian film national star Antonella Lualdi — at her at least 67th film, married at the time of shooting this film [154] — as the dacian noblewoman “Andrada”, [Read approximately: 'AndradΛ.] [152] in three common scenes, with conversing, [12, minutes 6, 7, 44, 44, 56 and 56]





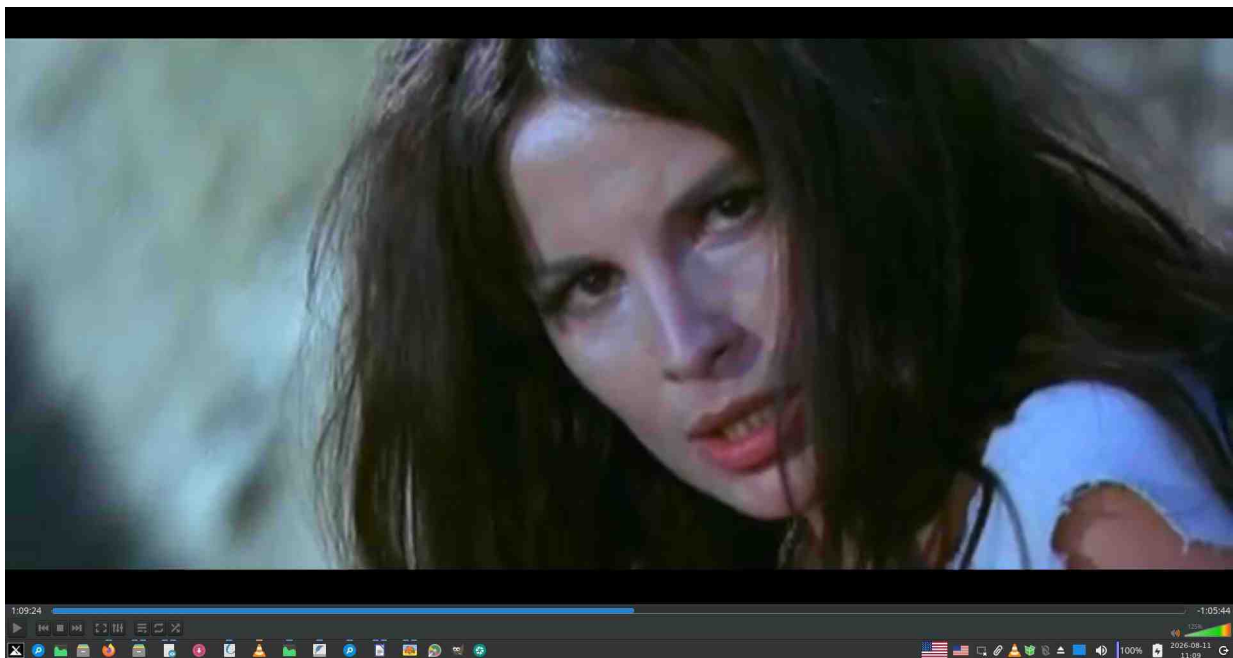
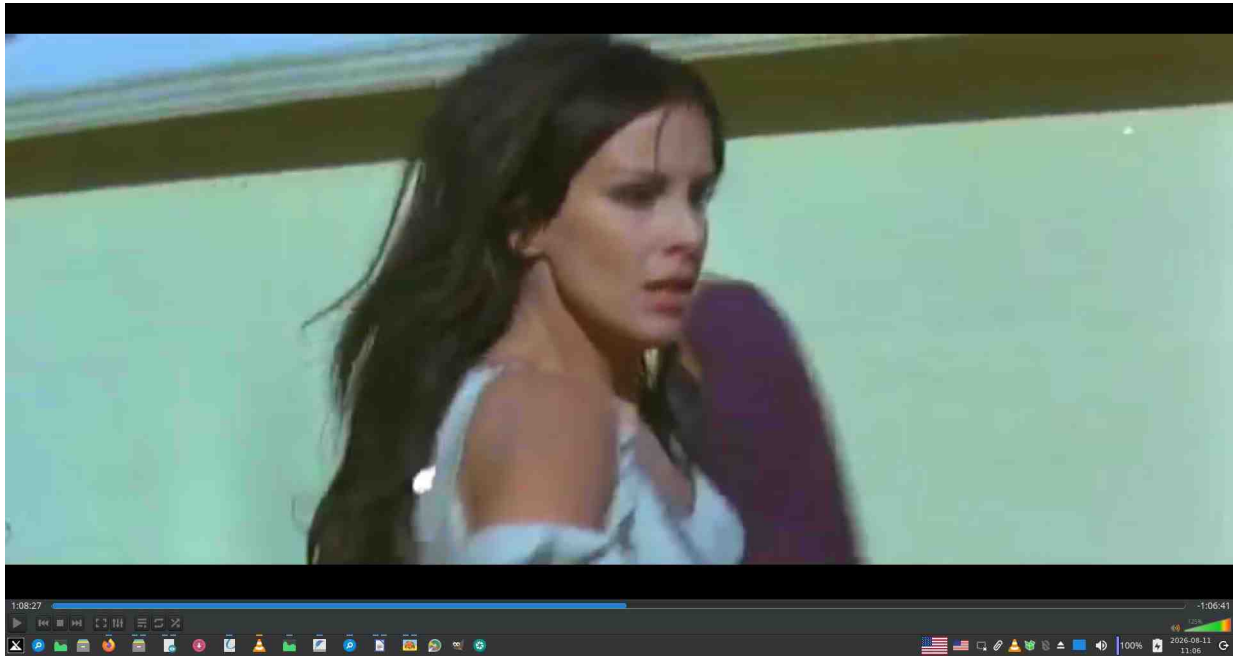


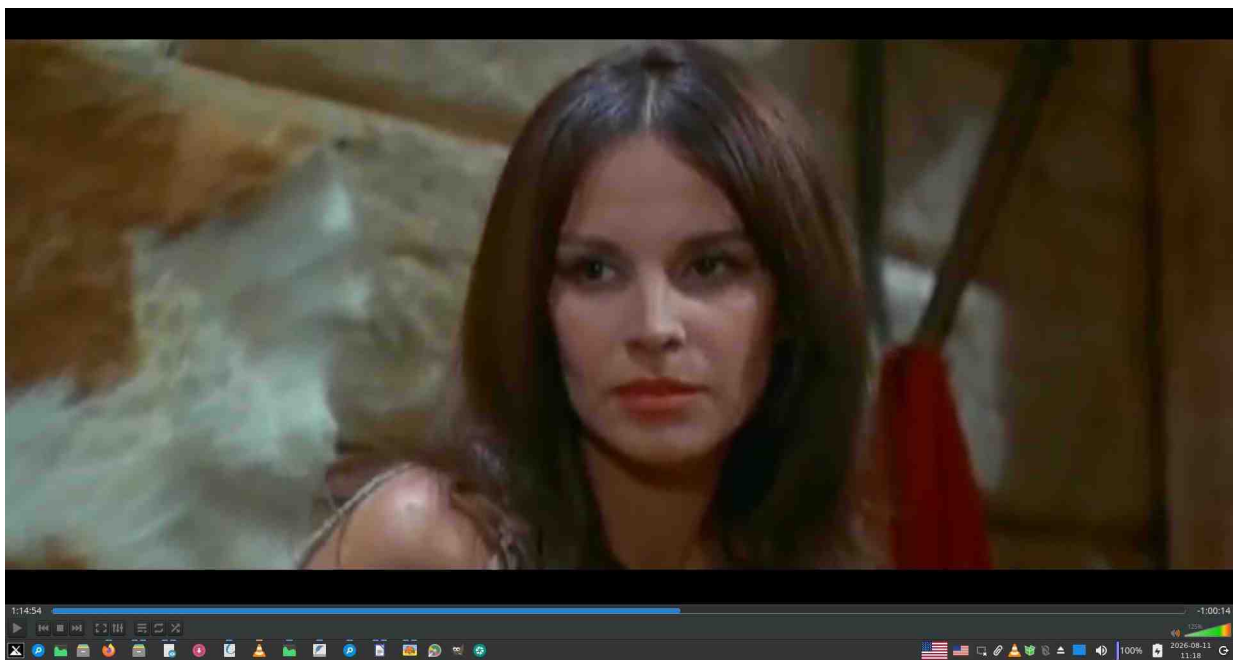
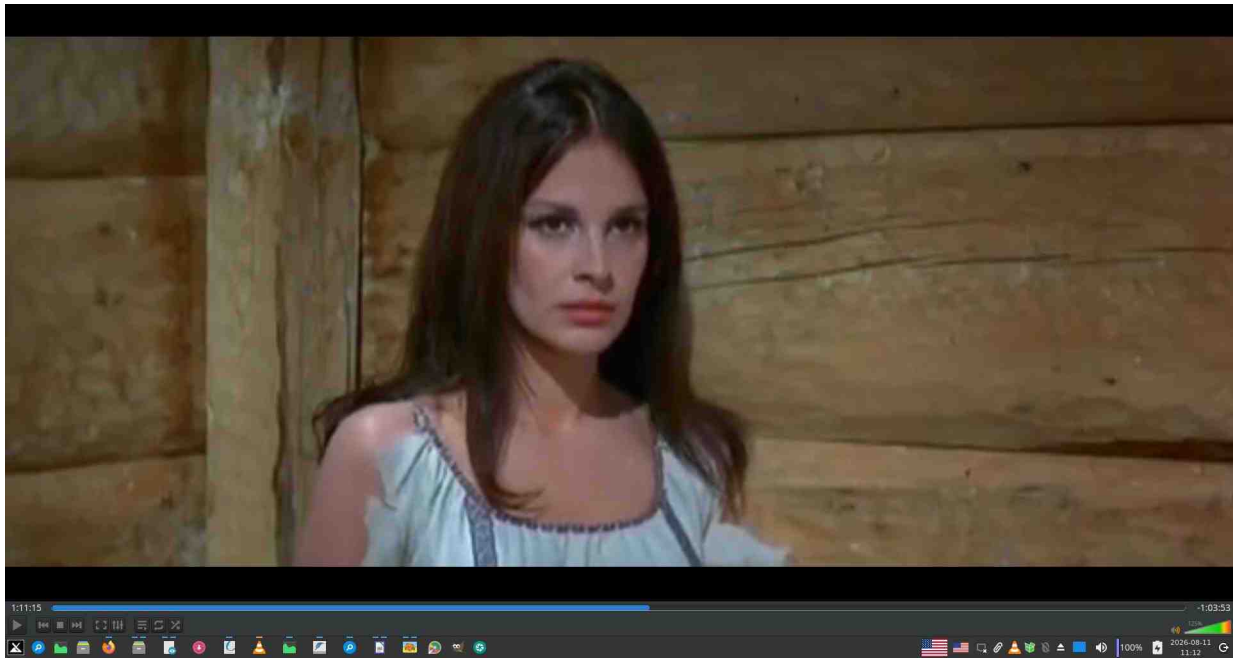


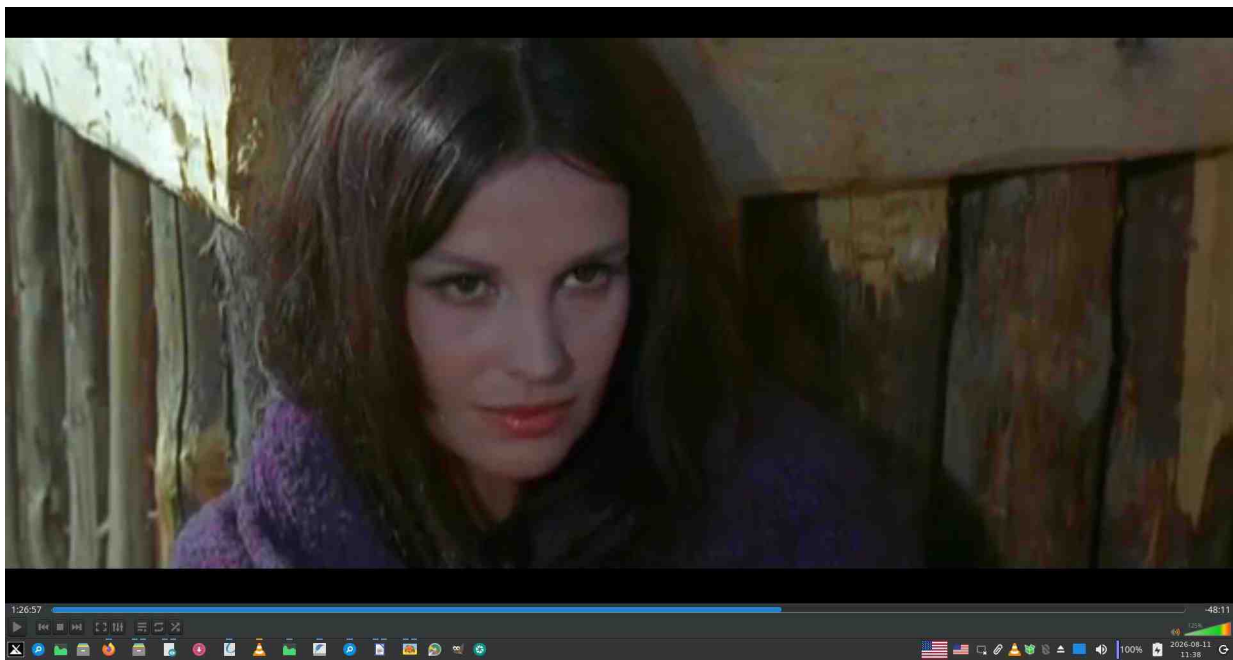
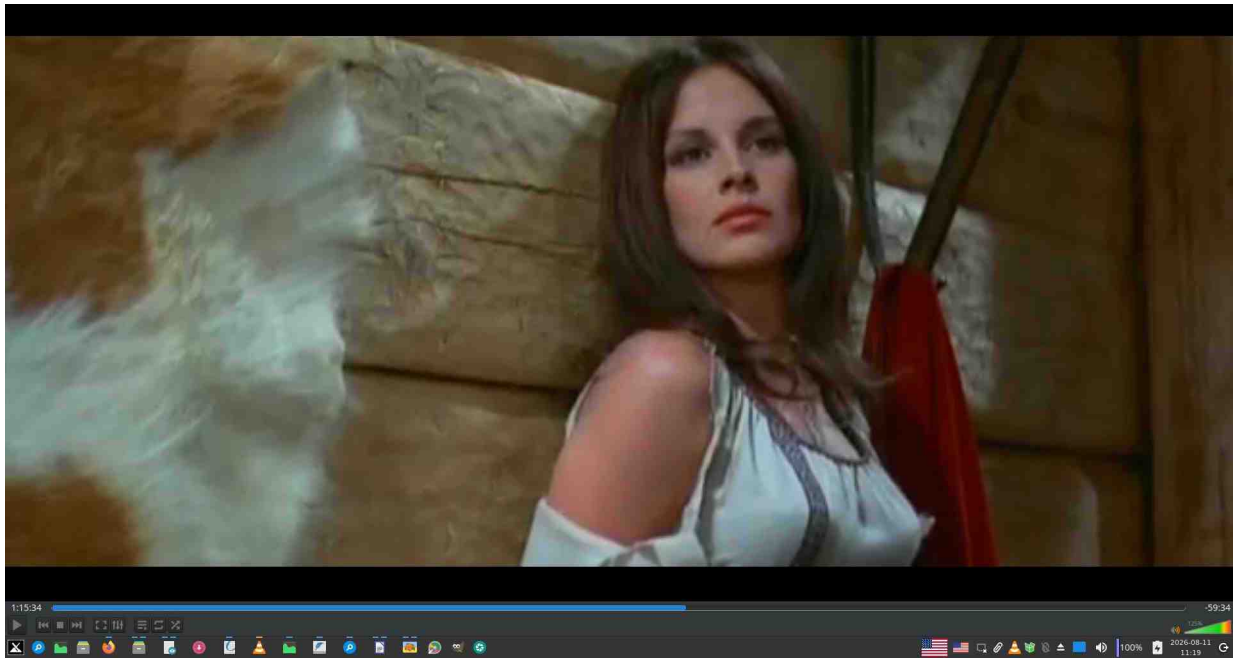
and onscreen-connected with the fledgling actress Sidonia MANOLACHE [Read approximately: si'donia mano'lake.] — graduated in acting, at her around 1st film [155] — as “Zia”, [Read approximately: 'ziΛ.] in one scene, by conversing: [12, minute 69]

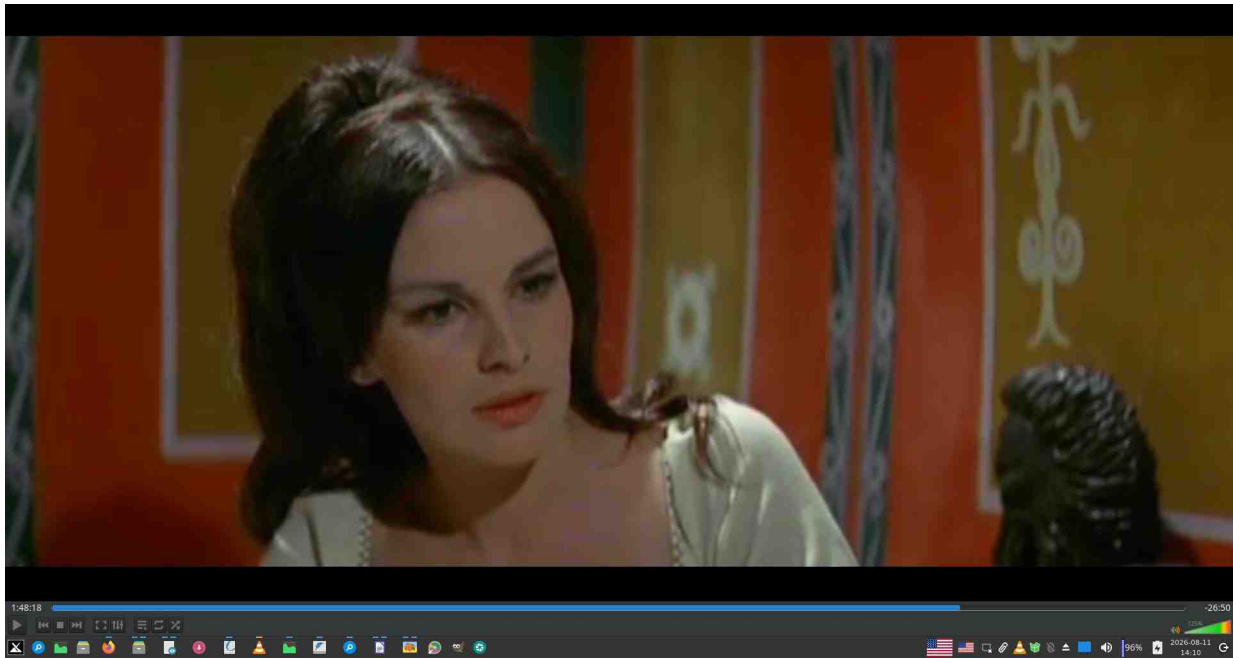


Presumably for after-shooting effects on Ilarion CIOBANU, namely for the case when the shooting effects would not include a relationship of him with her, the film also promoted the face, dressed breasts, and naked arms of Antonella Lualdi, [12, minutes 69, 70, 72, 75, 76, 87 and 109]

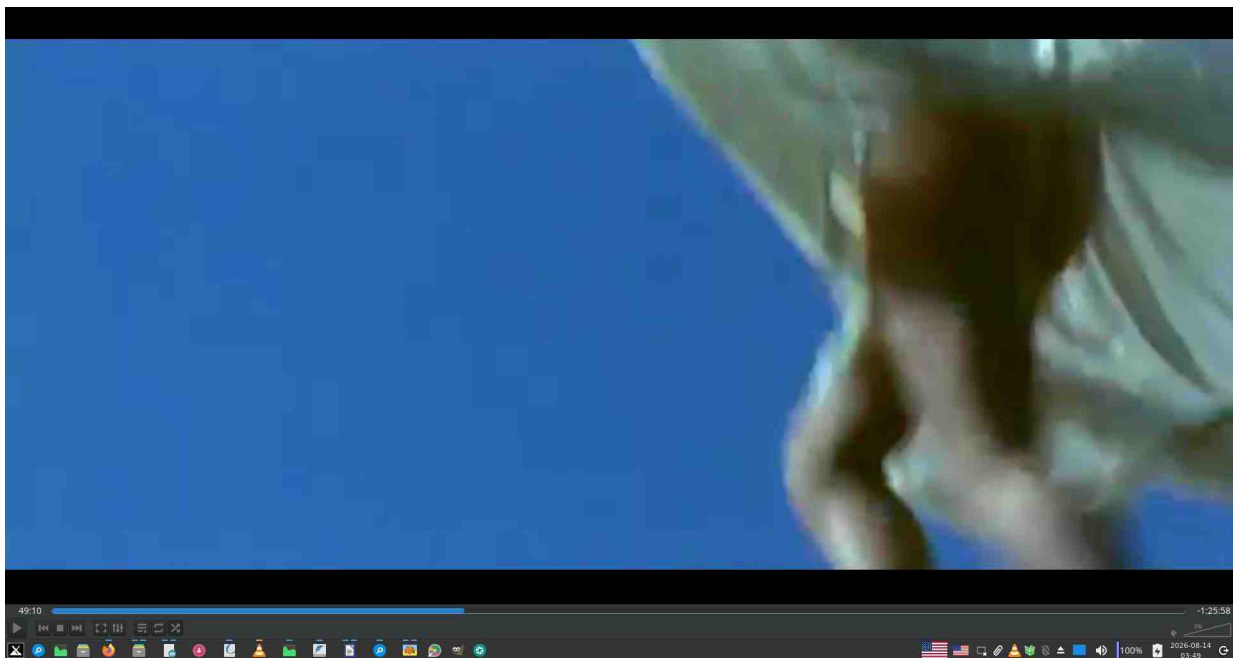


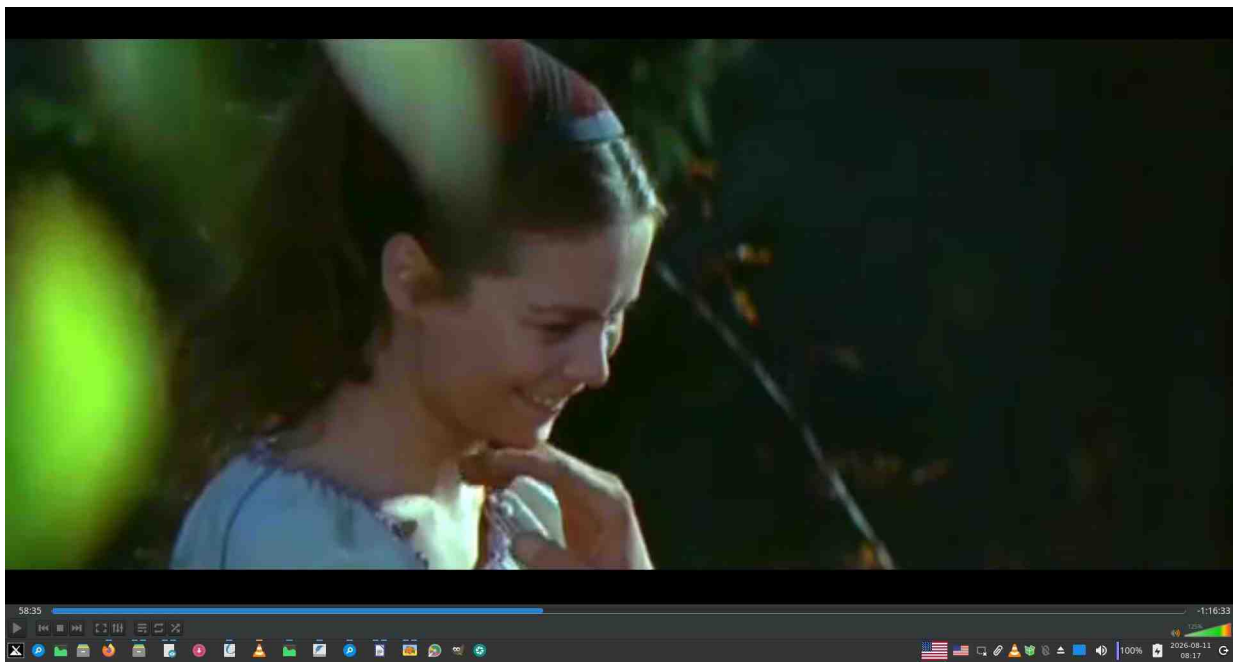


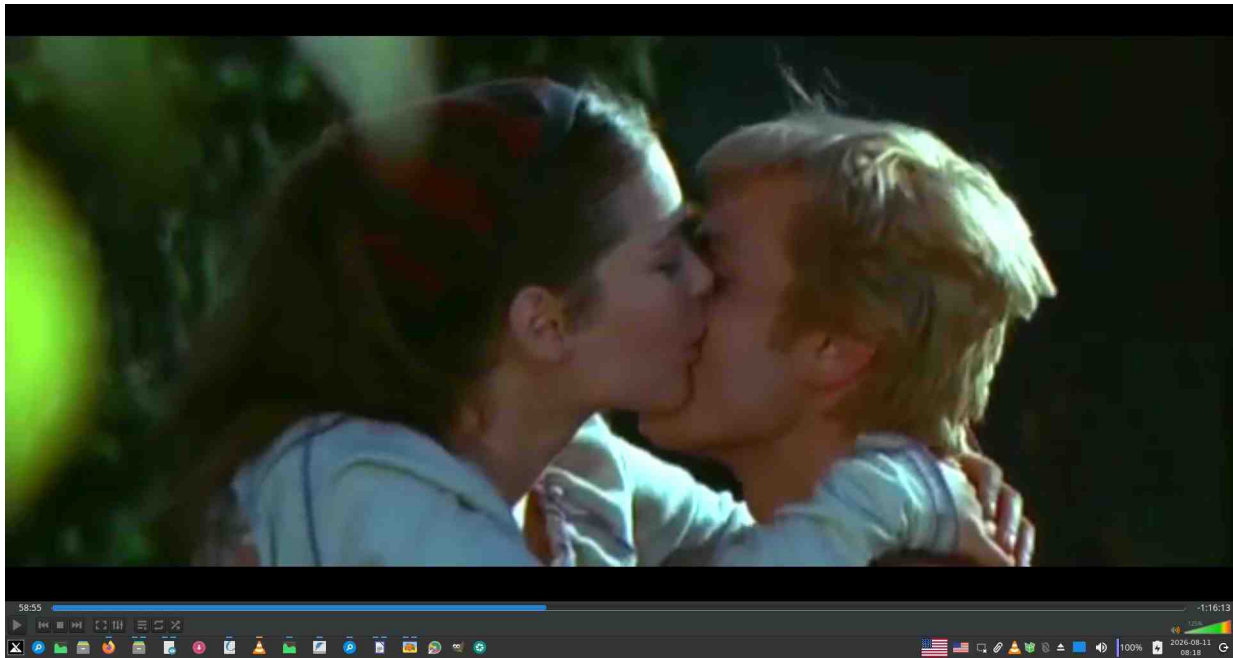




and the face, dressed body, naked lower body, as well as apparent rape and love scenes of Sidonia MANOLACHE: [12, minutes 50, 51, 59 and 59]



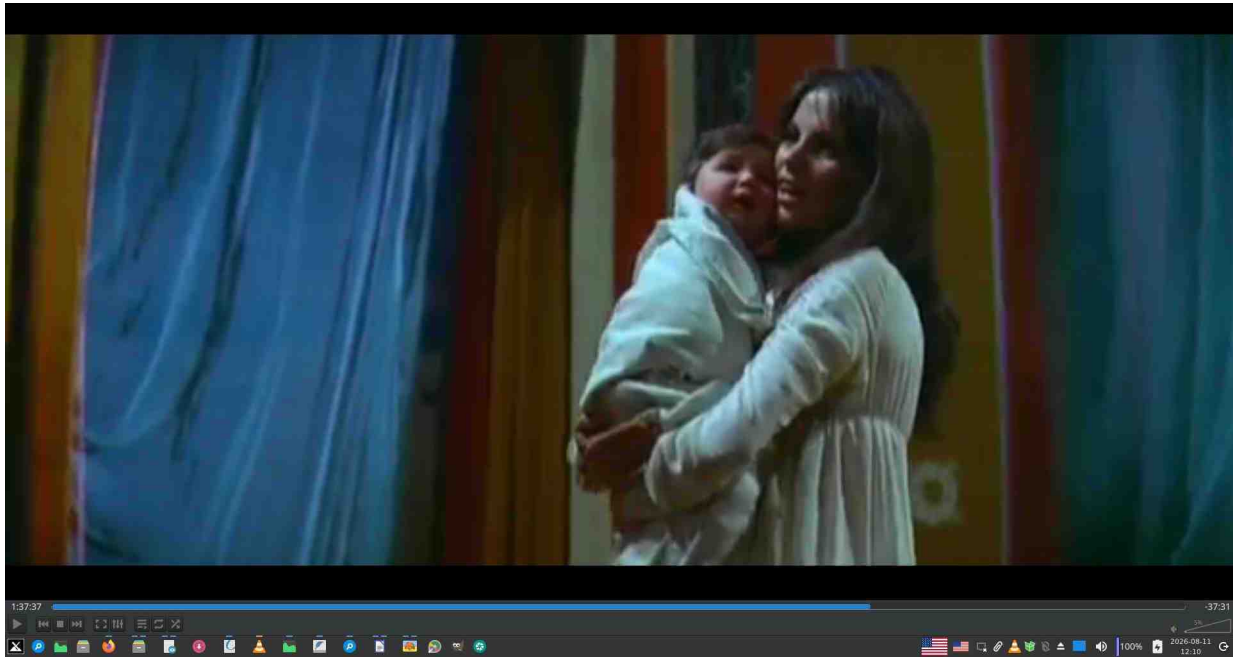




In the implementation of the “moonchild” [78] sub-guideline of the relationship and marriage guideline of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization, the film entitled “Columba” (The Column) of 1968 presented Sidonia MANOLACHE as “Zia” assisting Antonella Lualdi as “Andrada” when the latter was about to bear a child, [12, minute 94]



Antonella Lualdi as “Andrada” with her newly born child, [12, minute 98]



and connected Ilarion CIOBANU as “Gerula” [Read approximately: dʒe'rɔlɐ.] with both the grandson of “Decebalus”, [12, minute 77]



and the son of “Andrada”: [12, minute 132]



Relative to the topics of the film entitled “Columna” (The Column) of 1968, it is a historical fact that the romanian ethnical identity is a combination in a considerable measure of dacian and roman elements, from which the dacian elements are primordial, because without them the romanian identity would not exist, and without the roman conquest, colonization, and romanization of Dacia the population living on the territory of the present Romania would be in a considerable measure dacian, and the state owning that territory would be in a considerable measure Dacia. Therefore, it appears natural that, when it comes to the relation between the dacian and the roman elements of the romanian ethnical identity, the romanian national secret political organization particularly, but also other romanian entities generally, must have a preference to the dacian elements, which are the deeper, primary “roots” [70, minute 2] — as the ethnical and the national secret political organizations like to put it — of the romanian ethnic group and nation.

In this film, Ilarion CIOBANU was required to act the character named “Gerula”, who is first the main and closest subaltern of the dacian king “Decebalus”, then after his suicide becomes the leader of a group of free dacians. It appears that this character was not inspired by the open science of history, [158] but by the romanian national secret political organization for the purposes of its national secret political propaganda relative to Ilarion CIOBANU. In this respect, it is characteristic that, unlike other characters, “Gerula” has no appearance of private life, he only appears in exercising his concocted or real historical function of closely assisting Decebalus, and then leading a group of free dacians: as the closest subaltern of the last king of Dacia he witnesses his suicide, as well as the cutting off his head and right arm by the roman general Tiberius, and makes the revenge of that act a major purpose of his life.

I can presume that the secrecy of the ethnical and the national secret political organizations must include historical experiences and knowledge about the origin, ethnogenesis, and social, economical, and political circumstances of their ethnic groups or respectively nations which they have controlled. These experiences and knowledge are regularly unaccessible for historians and researchers, owing to their se-

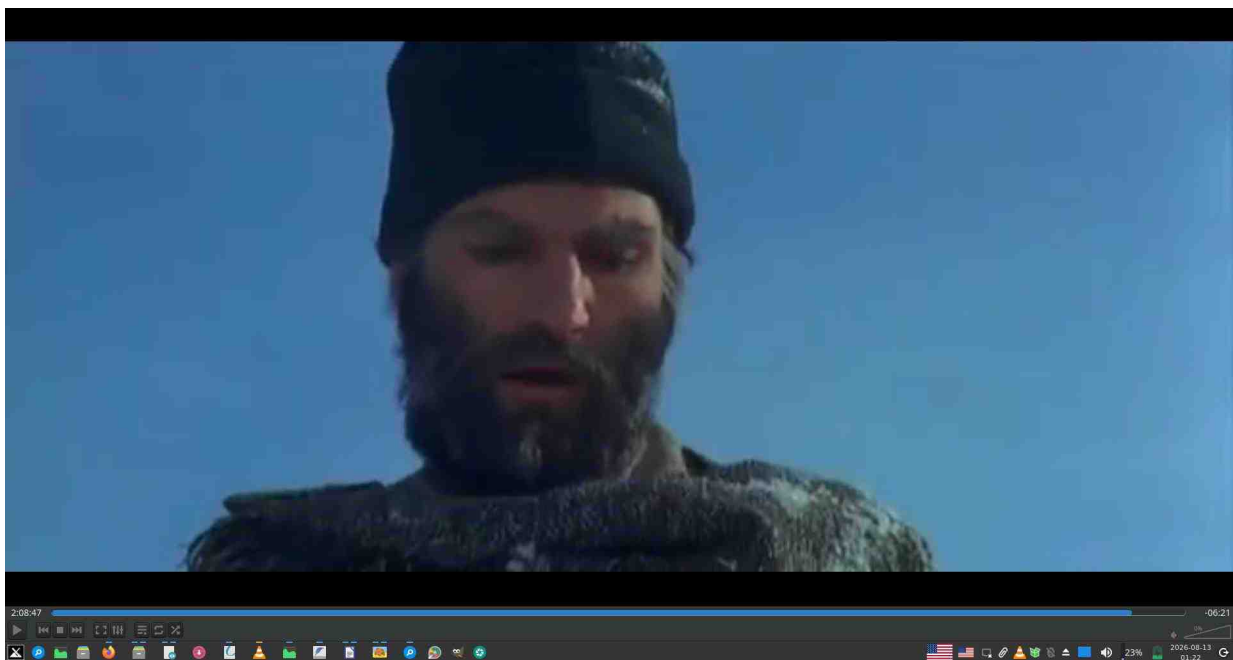
crecy they cannot be used as historical sources. The reason why in certain respects the historical knowledge of the ethnical and the national secret political organizations must be much more advanced than the knowledge considered to be the most advanced within the open science of history, published in articles and books, and accessible to everyone. In this way, the starting point is that while the ethnical and the national secret political organizations possess a strong self-consciousness and a consciousness of one another — the latter primarily based on the principle that: “If we exist and act, then they too must exist and act” — a considerable number of open scientists have had no idea of their existence and actions, and even reject them and the topics relative to them.

Before becoming romanian, the romanian national secret political organization was dacian, so that it must have acquired not only experiences and knowledge about the dacian people, but also sentiments relative to it. In this way, the film entitled “Columna” (The Column) of 1968 can be considered a potential partial revelation of the self-consciousness, experiences, knowledge, and sentiments of the dacian ethnical secret political organization, inherited after 106 o.o.e. by the romanian ethnical secret political organization as its successor, and finally inherited around 1859 by the romanian national secret political organization as the last successor in this romanian ethnical and national secret political genealogy.

The leading character “Gerula” can be presumed to have been concocted by the inherited and remaining dacian ethnical consciousness of the romanian national secret political organization to symbolize and represent the dacian ethnical secret political organization supporting the king of Dacia — detected, selected, “marked” [11, minute 71] by it for the highest political stardom of Dacia to utilize him in leading the dacian people and administering the dacian state — and after his death preparing and utilizing the free dacian people of Free Dacia for the liberation of the part of Dacia occupied by the romans, the Roman Dacia. In this way, the film entitled “Columna” (The Column) of 1968 was meant to accomplish on the screen what the dacian ethnical secret political organization could not accomplish on the scene of its fighting with the latin ethnical secret political organization originating, controlling, and utilizing the Roman Empire. Losing its last king, Decebalus, in 106 o.o.e. was a major loss in the life of the dacian ethnical secret political organization, it was its losing a considerable part of its control over the dacian people, along with losing its control over a considerable part of Dacia, which not only constituted historical experiences and resulted in the respective knowledge, but also created sentiments and a desire of revenge. This desire could not be fulfilled till 1968, when after around 1852 years finally on the screen “Gerula” succeeds in killing “Tiberius” in revenge for the “head and arms of his king”: [12, minute 129]



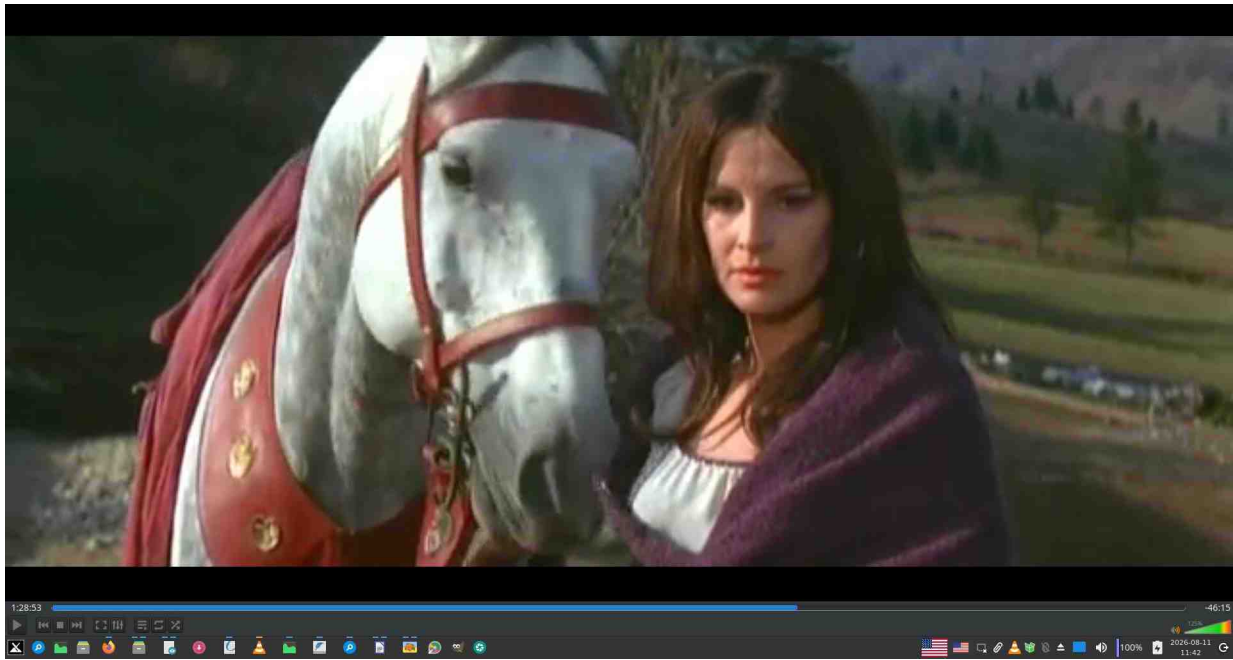
the standing upper position of “Gerula” and the lying lower position of “Tiberius” expressing, formulating, and programming the victory of Dacia over the Roman Empire, which had been dreamt, desired, planned, and attempted, but never accomplished by the dacian ethnical secret political organization: [12, minutes 129 and 129]



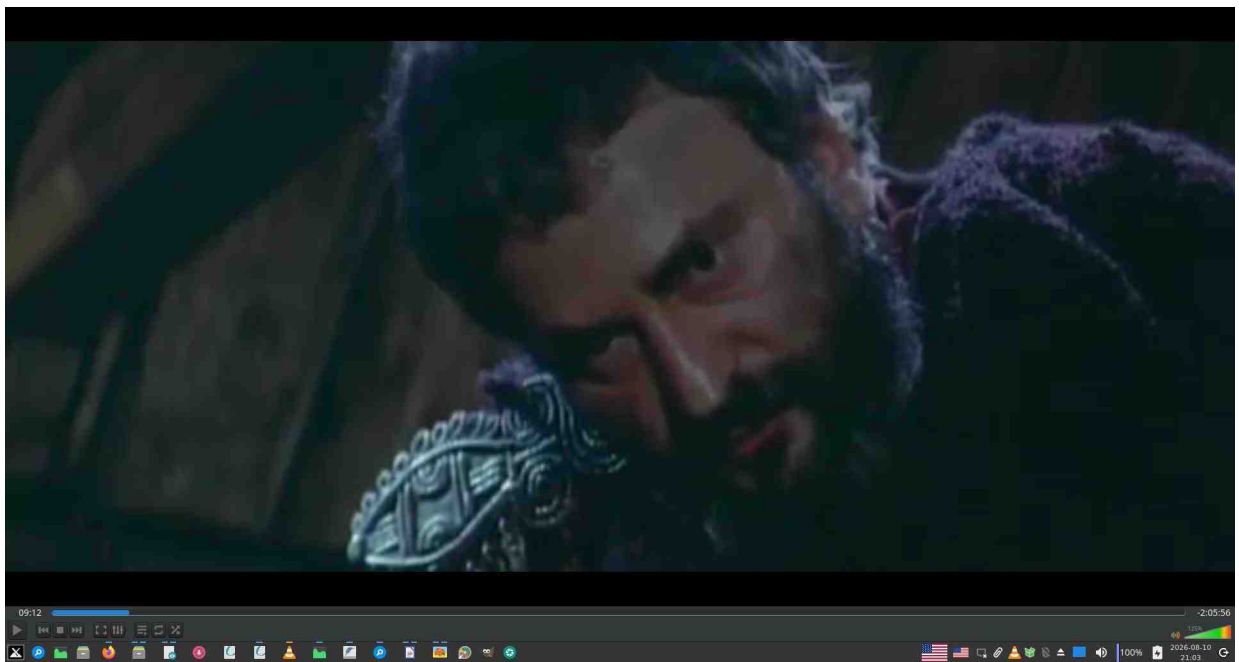
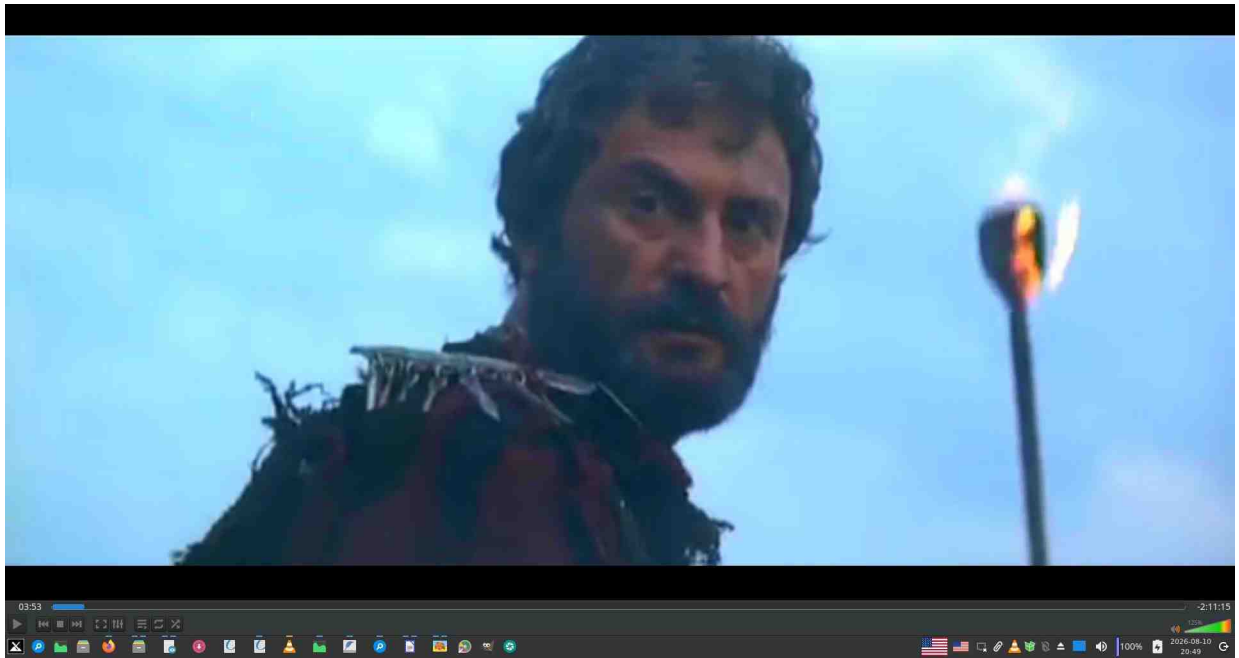


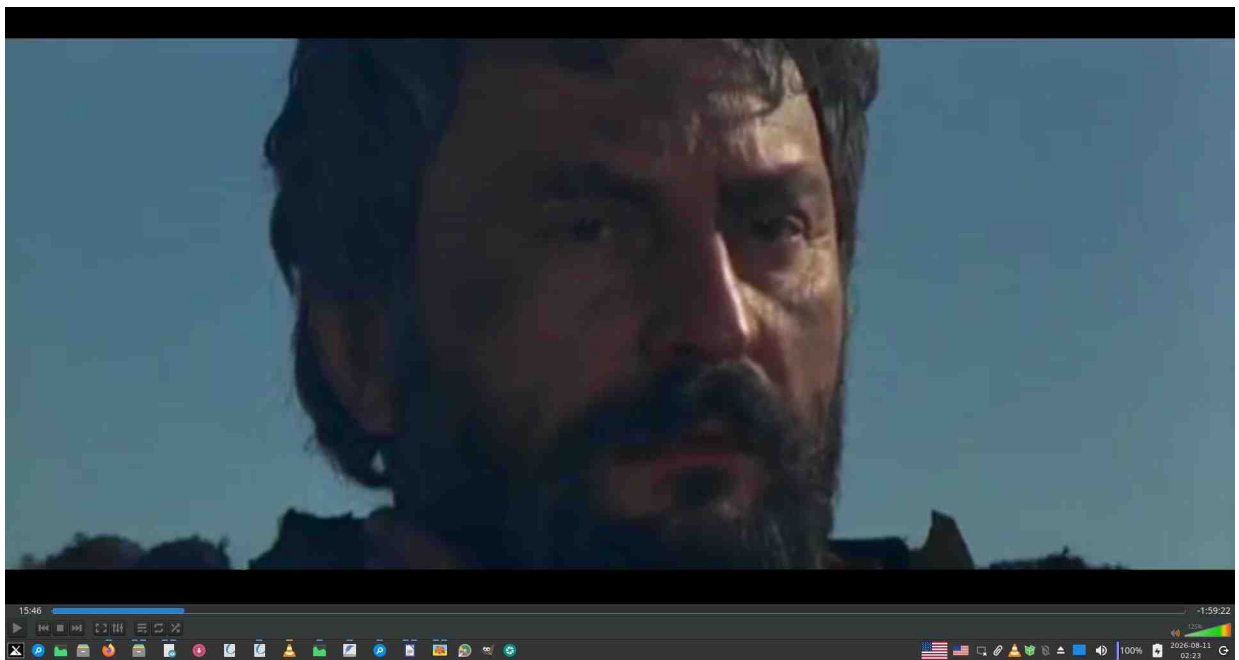
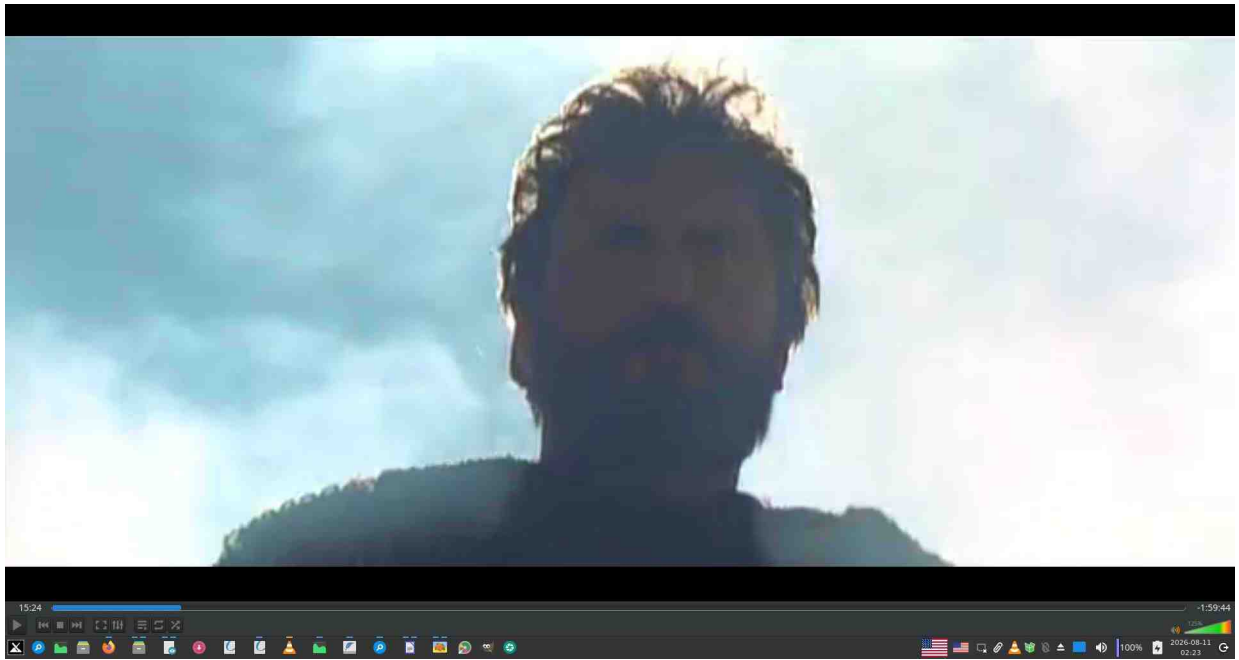
That the character “Gerula” was required to be acted by the person of Ilarion CIOBANU, refers to that the romanian national secret political organization considered him a symbol, a representative, and even a survived item of the dacian elements of the romanian ethnical identity, at least in regard of his facial expression, so being considered not only specifically romanian, but also specifically dacian. This must have been the main reason why he had been “marked, risen out of anonymity, and elevated to the altar of the film art” [11, minute 71] by the inherited and still extant dacian ethnical consciousness of the romanian national secret political organization, to serve in its national secret political propaganda by asserting the dacian “roots” [70, minute 2] of the romanian people, its dacianism, and to revenge on the screen the forcible loss of its control over the dacian people and state, and changing the dacian identity of its people into romanian, not wanted by it neither before nor after 106 o.o.e., not included in its then plan relative to the concoction of the ethnical identity of the dacian people.

It can be presumed that with the relationship and marriage of Ilarion CIOBANU, deemed ethnically dacian, with Antonella Lualdi, deemed ethnically latin, the personal secret political purpose relative to Ilarion CIOBANU of the romanian national secret political organization was not only obtaining the “moonchildren” [78] of Ilarion CIOBANU, but also the experimentation and reproduction of the dacian–roman aspect of the romanian ethnogenesis on a family scale generally, and on the scale of the desired family of Ilarion CIOBANU particularly. The national secret political control of Antonella Lualdi — created as an italian film national star by the italian national secret political organization by “feeding” her with ensuring employment to her in averagely nearly 4 films per year till the shooting of this film presumably in 1967 [154] — was formulated and programed by presenting her associated with a white horse as a general symbol of the ethnical and the national secret political organizations: [12, minute 89]

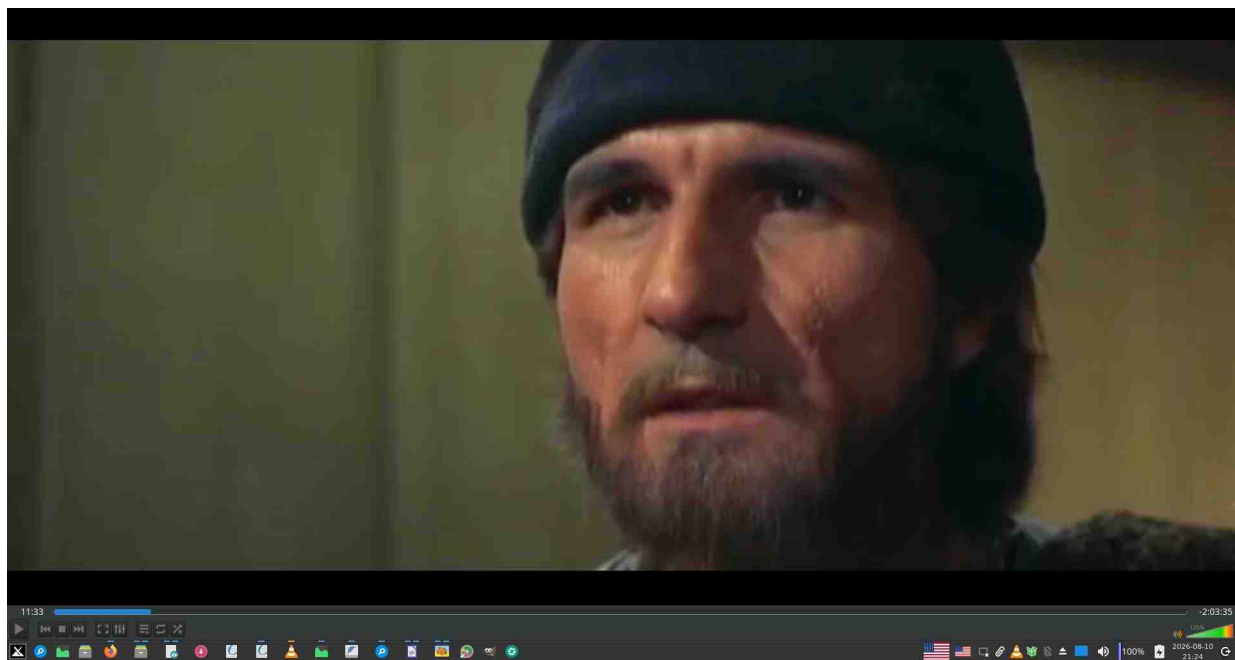


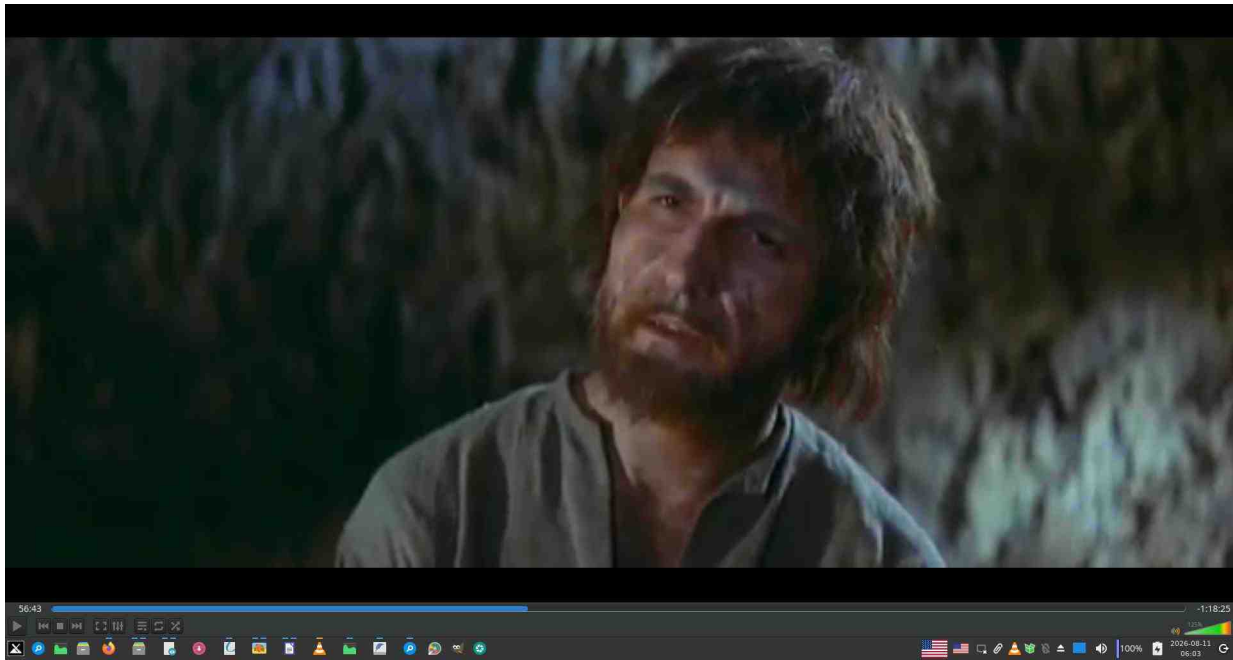
For the purposes of the romanian national secret political propaganda carried out with the film entitled “Columna” (The Column) of 1968, not only the person of Ilarion CIOBANU, but also the persons of other actors were selected and cast on the basis of the criterion of the deemed conformity of their traits, particularly facial expression, with the dacian or latin identity of the characters of the film. In this way, there were considered to have had a specifically dacian facial expression, and possibly other dacian traits as well, and accordingly cast to act ethnically dacian characters and assert their deemed specifically dacian ethnical traits among others: Amza PELLEA required to act the ethnically dacian character named “Decebalus”, pretended to represent the last king of Dacia, [12, minutes 4, 10, 16 and 16]



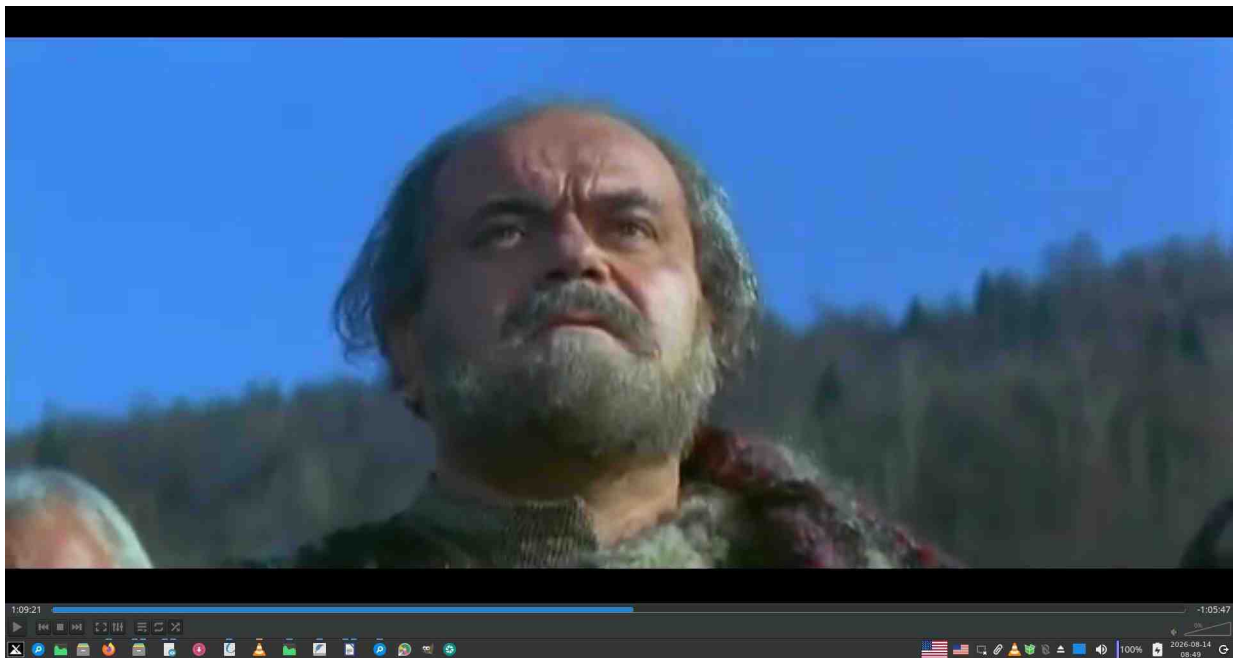
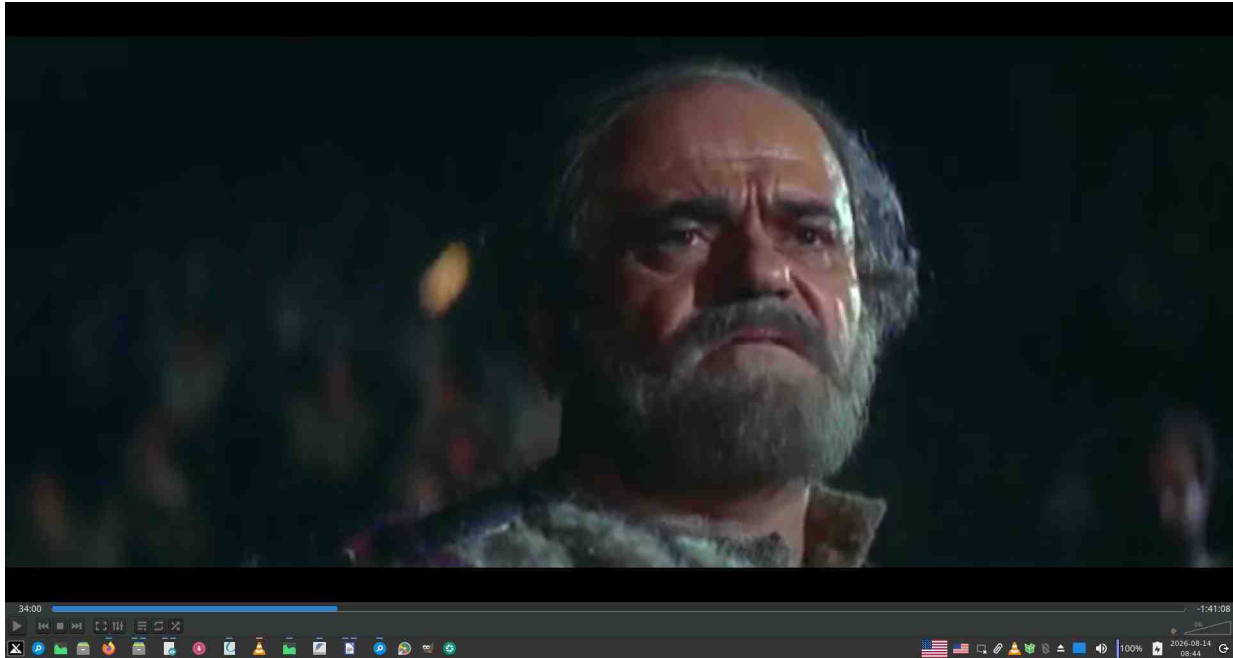


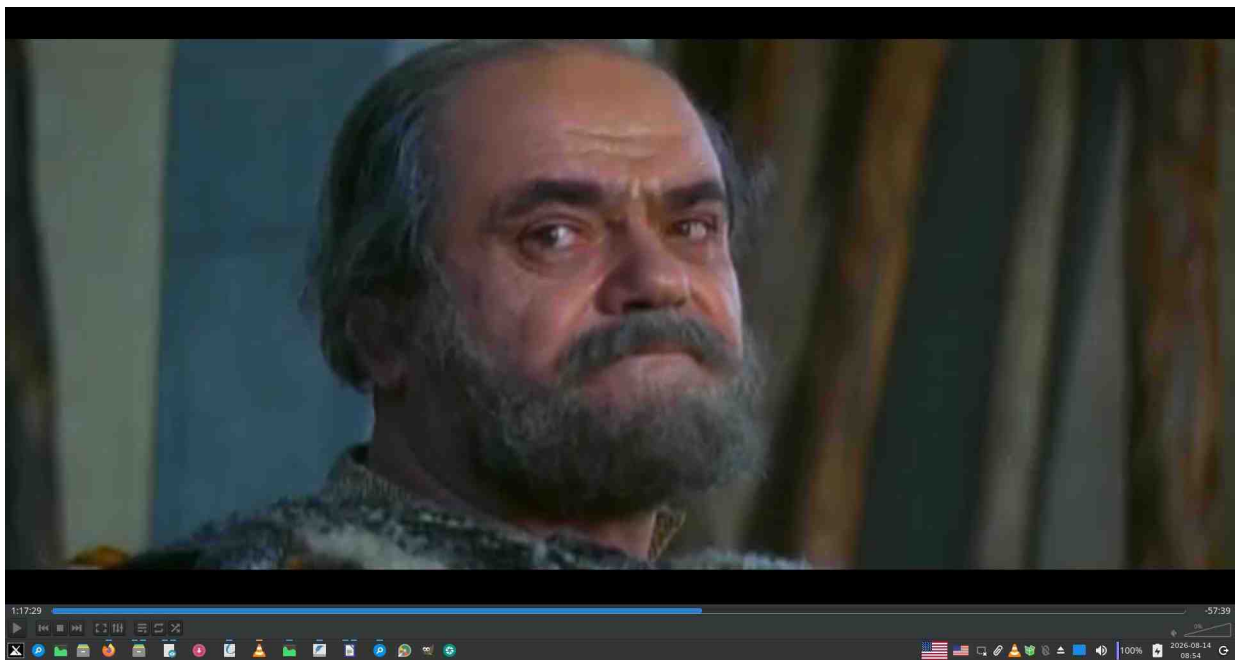
Gheorghe DINICĂ required to act the ethnically dacian character named “Bastus”, pretended to represent a dacian nobleman having betrayed “Decebalus” and Dacia, [12, minutes 12, 15, 57 and 125]

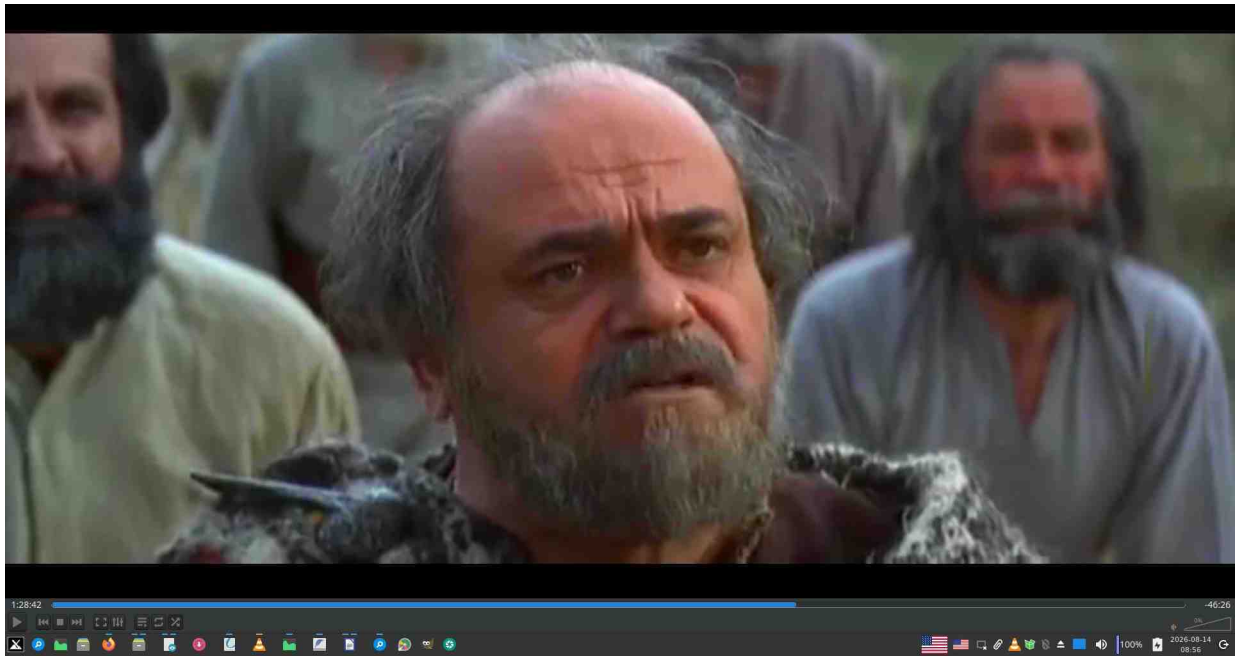




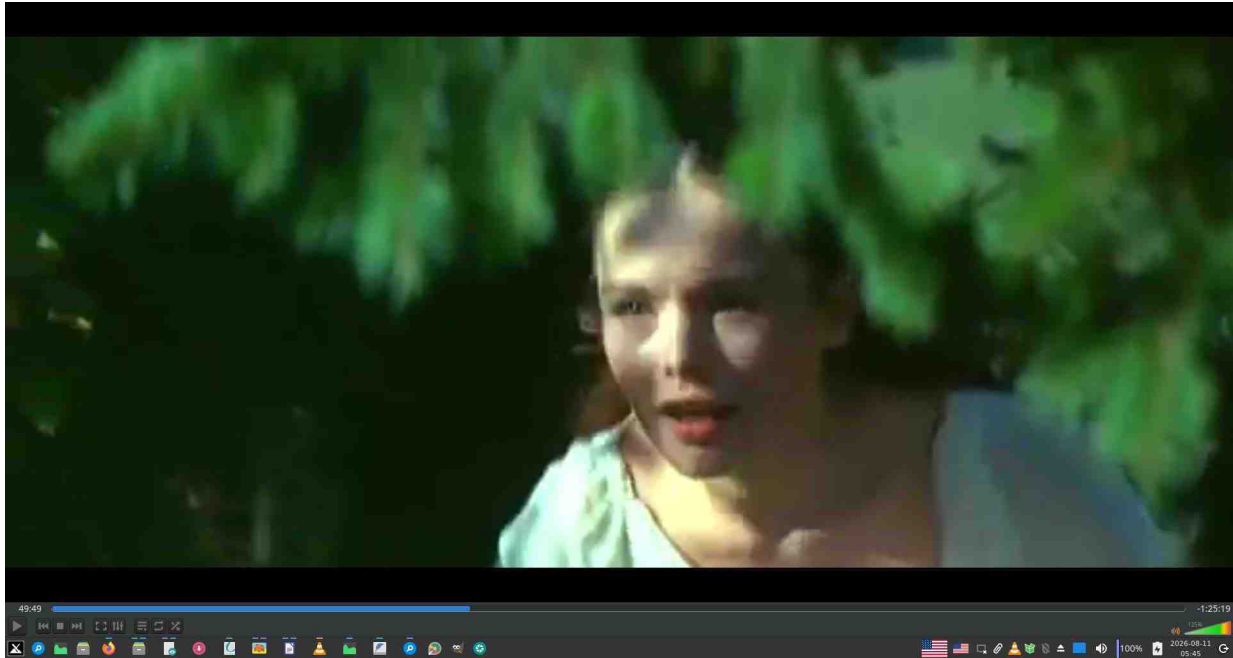
Ștefan CIUBOTĂRAȘU required to act the ethnically dacian character named “Ciungu”, pretended to represent the leader of a dacian tribe, [12, minutes 35, 70, 73, 78, 89 and 90]



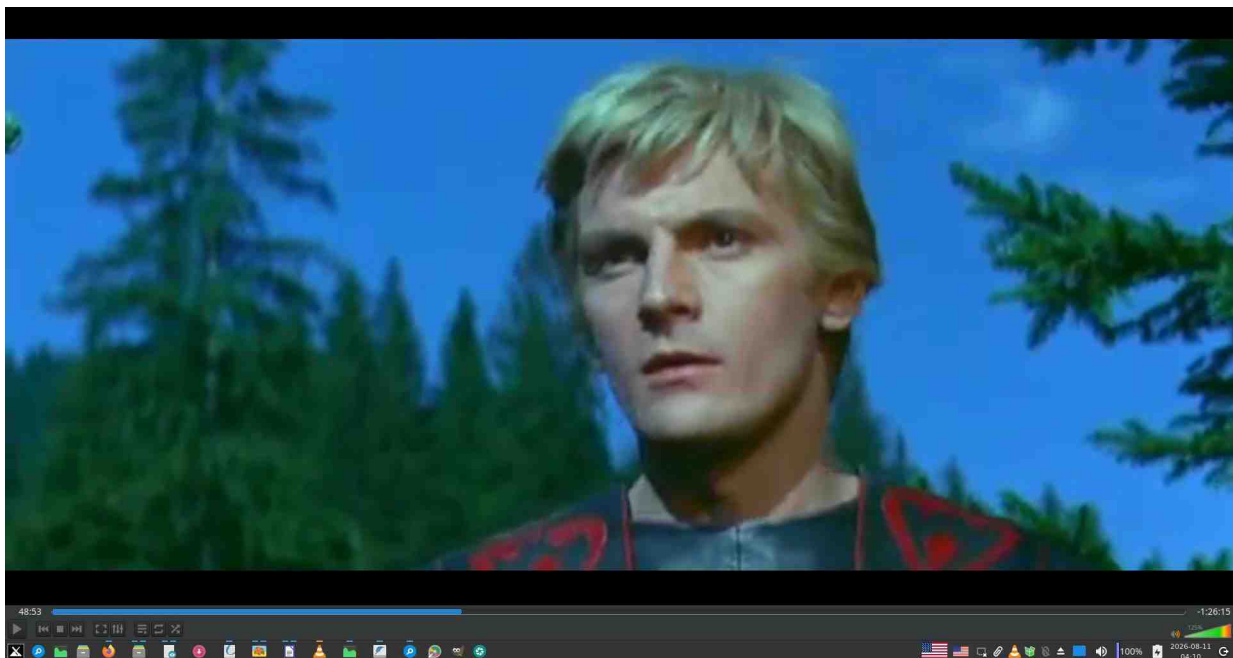




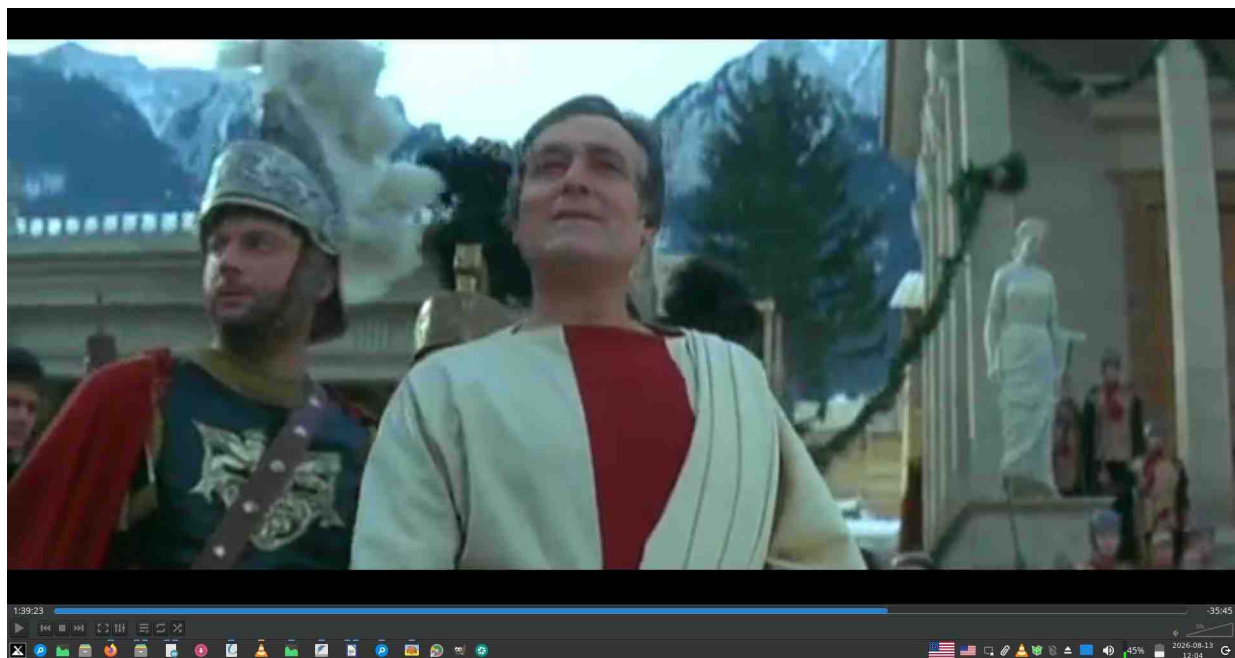
and Sidonia MANOLACHE required to act the ethnically dacian character named “Zia”, pretended to represent a dacian woman: [12, minute 50]



And there were considered to have had a specifically latin facial expression, and possibly other latin traits as well, and accordingly cast to act ethnically latin characters among others: Florin PIERSIC required to act the ethnically latin character named “Sabinus”, pretended to represent a roman centurion, [12, minute 49]



and Constantin BĂRBULESCU [Read approximately: bərbɔ̃ˈleskɔ̃.] required to act the ethnically latin character named “Marius Fortunatus”, pretended to represent a roman emissary: [12, minute 100]



It corroborates the hypothesis of the preference of the romanian national secret political organization to the dacian elements of the romanian ethnical identity the fact that the film has not promoted the deemed specifically latin facial expressions of Florin PIERSIC and Constantin BĂRBULESCU.

That in the film entitled “Elixirul tinereții” (The Elixir of Youth) of 1975 Florin PIERSIC would be required to act the character named “Titus ROTUNA” [Read approximately: ˈtitɔ̃s roˈtɔ̃nɐ.] — of which name not only “Titus” is latin, but also “Rotuna” derives from the latin word “rotundus” [157] — corroborates the hypothesis that he had been cast in the role of “Sabinus” on the basis of his deemed specifically latin facial expression, and refers to that the romanian national secret political organization was preoccupied with researching and propagandizing the elements of the romanian ethnical identity generally, and its latin elements with Florin PIERSIC particularly.

The film entitled “Columna” (The Column) of 1968 has promoted the religion of the dacians, the cult of Zalmoxis with a scene of dacian women performing a religious ritual, [12, minute 49]



but also with Ilarion CIOBANU as “Gerula” preceding a common eating, [12, minute 55]



who was required to say a prayer characterizing the dacian people as having been the “chosen people of Zalmoxis”. [12, minute 55] In my conception, the religious character “Zalmoxis” was concocted by the dacian ethnical secret political organization, and it was meant to represent itself in its cult, with the purpose of increasing its influence and power over the dacian people by utilizing the religiosity of the da-

cian humans. The personal secret political importance relative to Ilarion CIOBANU of the above scene resided in that it was a joint implementation of the political-leader and religious-leader guidelines of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization, namely it planned to utilize Ilarion CIOBANU as a leader either in the romanian national politics or in the romanian orthodox religion.

Ilarion CIOBANU as “Gerula” was required to wear in 111 o.o.e. a sheep-fur coat [12, minutes 93 and 93]



— termed in romanian “șubă”, [Read approximately: 'ʃøbə.] worn traditionally by shepherds in Romania, even up to the present — and footwear of the type of a moccasin, [12, minute 107]



already promoted with the film of Ilarion CIOBANU entitled “Răscoala” (The Revolt) of 1966 with peasant characters in Romania of 1907 [6, minute 66]



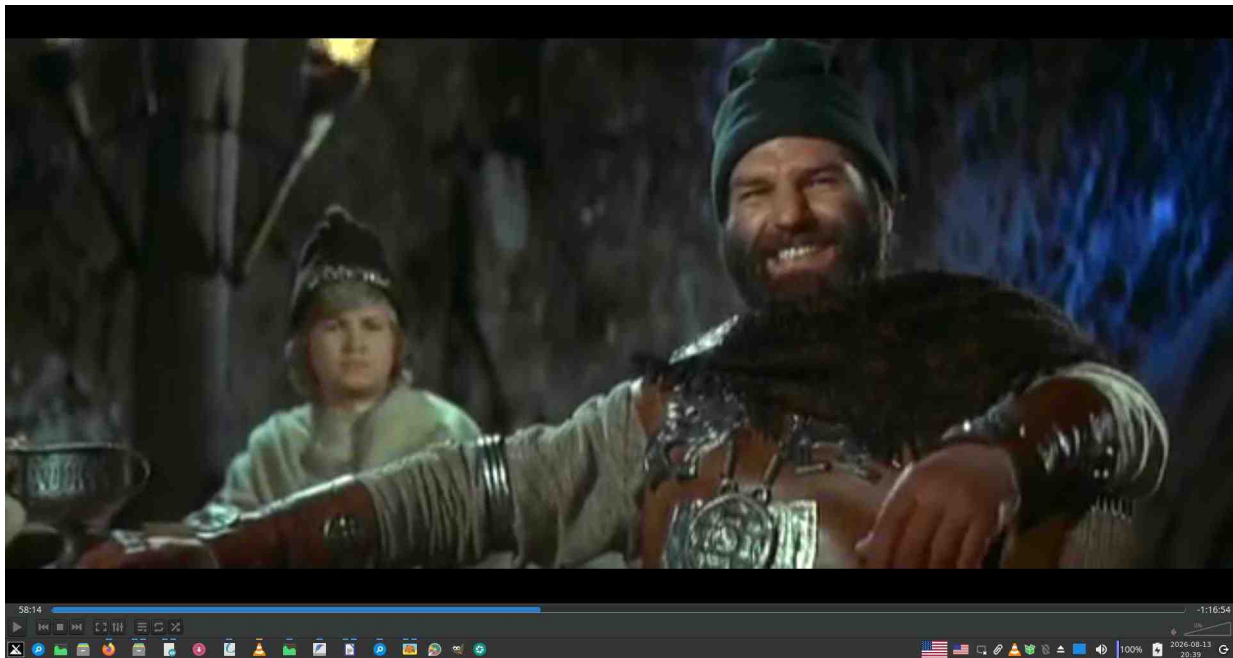
— termed in romanian “opinci”, [Read approximately: o'pintʃj.] worn traditionally by romanian peasants in the past, and no more in use at present in the everyday life. This aspect of the film refers to that on the one part the romanian national secret political organization considered the “șubă” and “opinci” as having been elements of the romanian ethnical civilization inherited from the dacian ethnical civilization, and therefore proofs of the dacian–romanian ethnical continuity, and on the other part Ilarion CIOBANU had been “marked” [11, minute 71] for national stardom also on the basis of his surname meaning “shepherd”, considered a mountain occupation also inherited from the dacian people.

In this film, Ilarion CIOBANU as “Gerula” successfully flees Roman Dacia to Free Dacia, and continues to live and act there. In the film entitled “Setea” (The Thirst) of 1961, Ilarion CIOBANU as “Mitru MOTȚ” was formulated and programed with his character surname to have been a “moț” meaning a traditional ethnically romanian inhabitant of the Occidental Carpathian Mountains, the roughly western-northwestern half of which tract appears to have been part of Free Dacia after the trajanian conquest of 106 o.o.e. [158] This trans-film consistency of the characters required to be acted by Ilarion CIOBANU again corroborates my hypothesis relative to the existence and implementation of a personal secret political plan and policy relative to Ilarion CIOBANU of the romanian national secret political organization, to which his film career and even life were subordinated.

Ilarion CIOBANU as “Gerula” was closely related with Gheorghe DINICĂ as the betrayer “Bastus”: he carried him to the village on his back, [12, minute 44]



then punished him with marginalization, humiliation, and public condemnation. By this means, he could experience the contrast between a person qualified as utilizable and “elevated to the altar” [11, minute 71] of politics, namely made a political leader, and as such creating social benefit, represented by the character “Gerula”, [12, minute 59]



and a person causing social damage by betrayal, represented by the character “Bastus”: [12, minute 59]

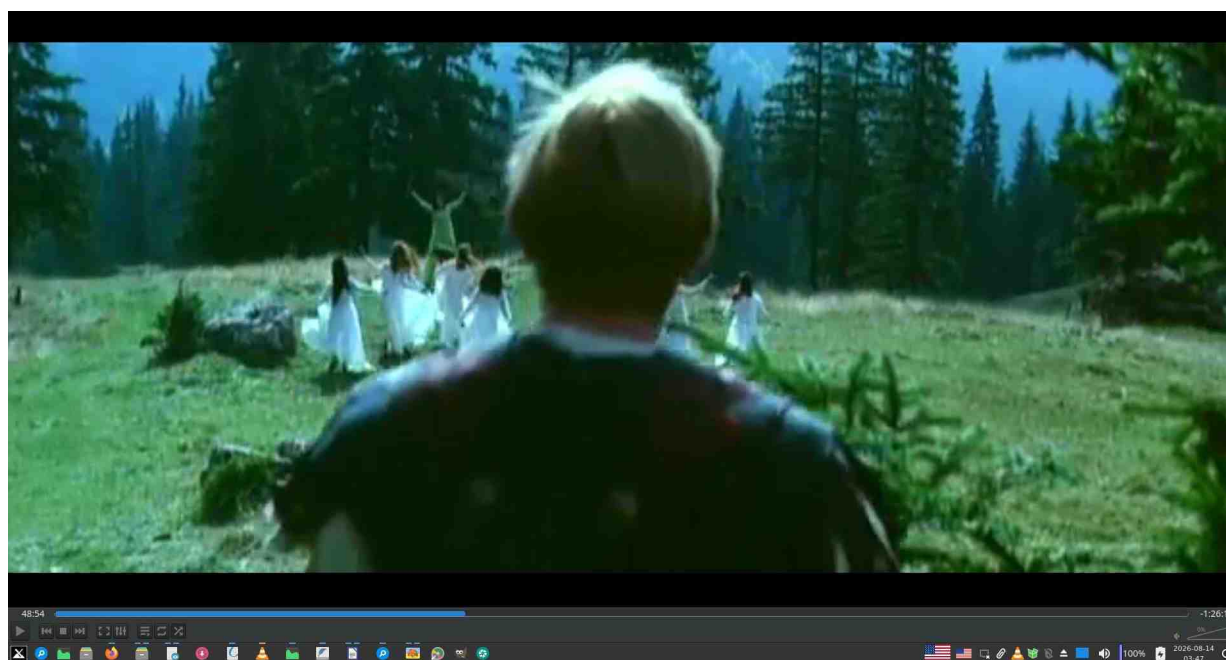


This aspect of the film can be construed as having formulated and programed to Ilarion CIOBANU the warning message of the romanian national secret political organization according to which if he used the “fame and fortune” [80, minute 11] conferred to him by it against it or its interests, namely metaphorically if he “bit the hand which had elevated and fed him” [12, minute 46] by ensuring him employment with leading roles in many films, he would be deprived of that “fame and fortune” like Gheorghe DINICĂ as “Bastus” was.

The same metaphorical idea was promoted by the film of Brittany Murphy entitled “Love and Other Disasters” of 2006: “People shouldn’t bite the hand that feeds them.” [156, minute 4] That two films made in different countries on different continents, separated by a timespan of around four decades promote the same idea relative to national stars turning effectively or potentially against the national secret political organizations which had made them by “feeding” them with outstanding and continuous employment, expresses the unity of nature, interest, and action of the ethnical and the national secret political organizations, and was an acknowledgment of that it was them that have created national stars for means of their national and personal secret policies, who therefore cannot be expected to carry out actions which could negatively affect the ethnical and the national secret political interests.

Beyond the above presumed personal secret political message to Ilarion CIOBANU, his direct connection with the italian actress Antonella Lualdi in the film entitled “Columna” (The Column) of 1968, was a manifestation of the conjecture of the romanian national secret political organization relative to the disloyalty of Ilarion CIOBANU to it, and the related interest of the italian national secret political organization in “marking” [11, minute 71] or “adopting” [50, minute 31] Ilarion CIOBANU and integrating him with Italy, as well as evidence of the collaboration between those national secret political organizations relative to Ilarion CIOBANU. It refers to the disloyalty of Ilarion CIOBANU to the romanian national secret political organization the fact that he was never required to act a political-leader character, unlike Amza PELLEA having been required to act the voivod of Wallachia “Mihai Viteazul (Michael the Brave)” and Florin PIERCIC having been required to act the first prince of Romania “Alexandru Ioan CUZA” in the film entitled “Rug și flacără” (Stake and Flame) of 1980.

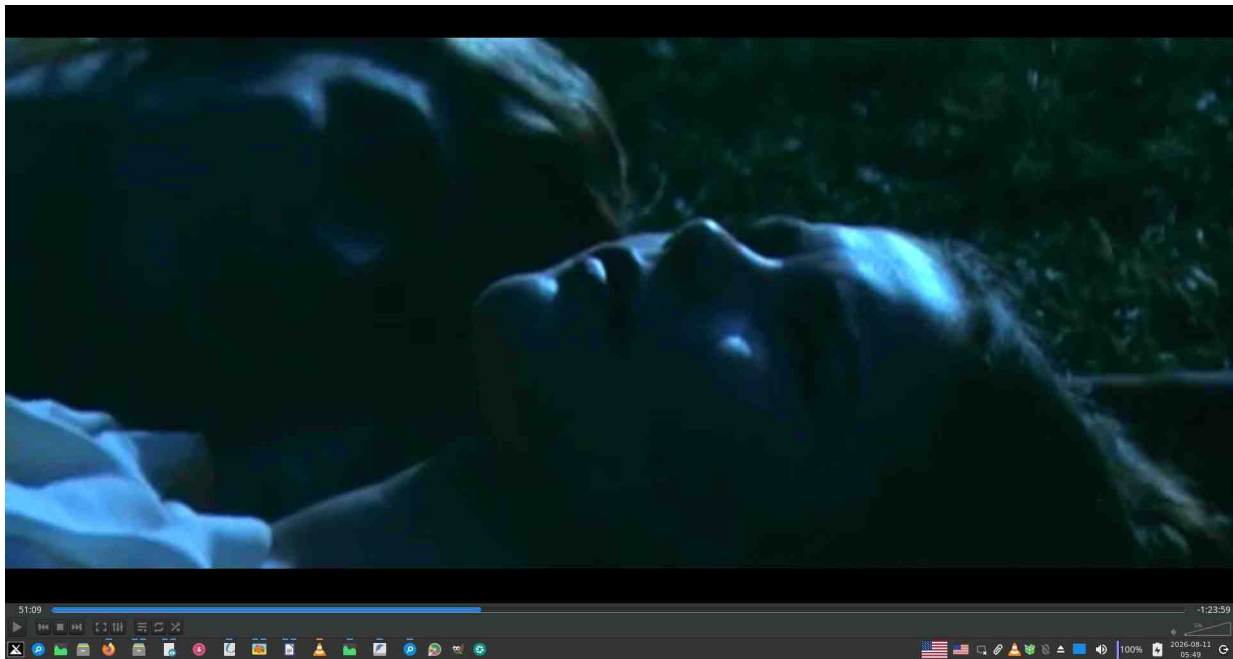
The scenes in which Florin PIERCIC as the roman centurion “Sabinus” surprises a group of dacian woman performing a ritual, [12, minute 49]

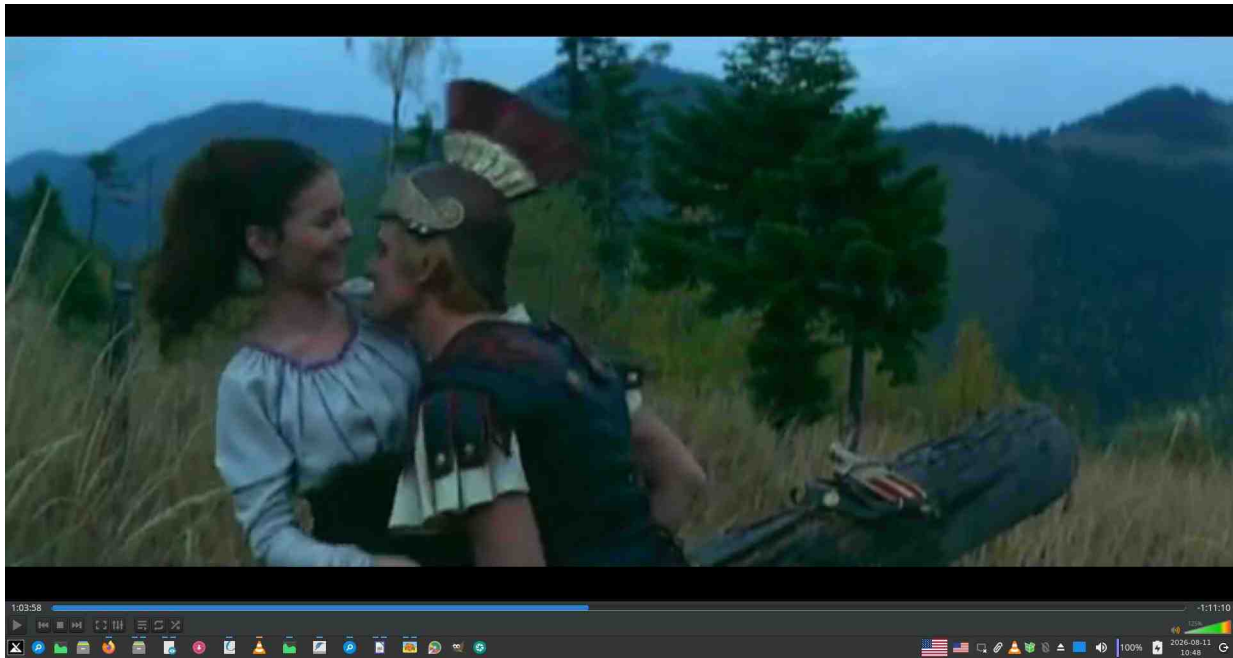


apparently forcibly contacts Sidonia MANOLACHE as one of them sexually, [12, minutes 50 and 51]



and that apparent rape becomes a love affair, [12, minutes 52, 52 and 64]





can be construed as an allegorical representation of the beginnings of the dacian–roman aspect of the romanian ethnogenesis, starting with the roman legions attacking and conquering Dacia, follows by “a kind of roman peace”, [12, minute 23] imposed by the romans and accepted by the decisive majority of the dacians — formulated and programed in the film with the good relations of Ștefan CIUBOTĂRAȘU as the dacian chieftain “Ciungu” with Richard Johnson as the roman general “Tiberius”, [12, minute 35]



and with Constantin BĂRBULESCU as the roman emissary “Marius Fortunatus”: [12, minute 100]



— and then the roman soldiers and colonizers marrying dacian women. It is characteristic that Sidonia MANOLACHE was required to act having enjoyed it from the very beginning: [12, minutes 50 and 51]





as when it comes to ethnogenesis, then the rape also must be presented as being joyous.

The film entitled “Columna” (The Column) of 1968 has promoted the conception or rather concoction of the superiority of the dacian law relative to the roman law with its allegedly applying the principle of presumption of innocence, by Ștefan CIUBOTĂRAȘU as “Ciungu” cutting the rope with which his son was bound on the hands by roman soldiers prior to his trial, saying: “No humans must be bound till their fate is decided.” [12, minute 31] This aspect of the film again indicates the partiality of the romanian national secret political organization to the dacian elements of the romanian ethnical and national identity.

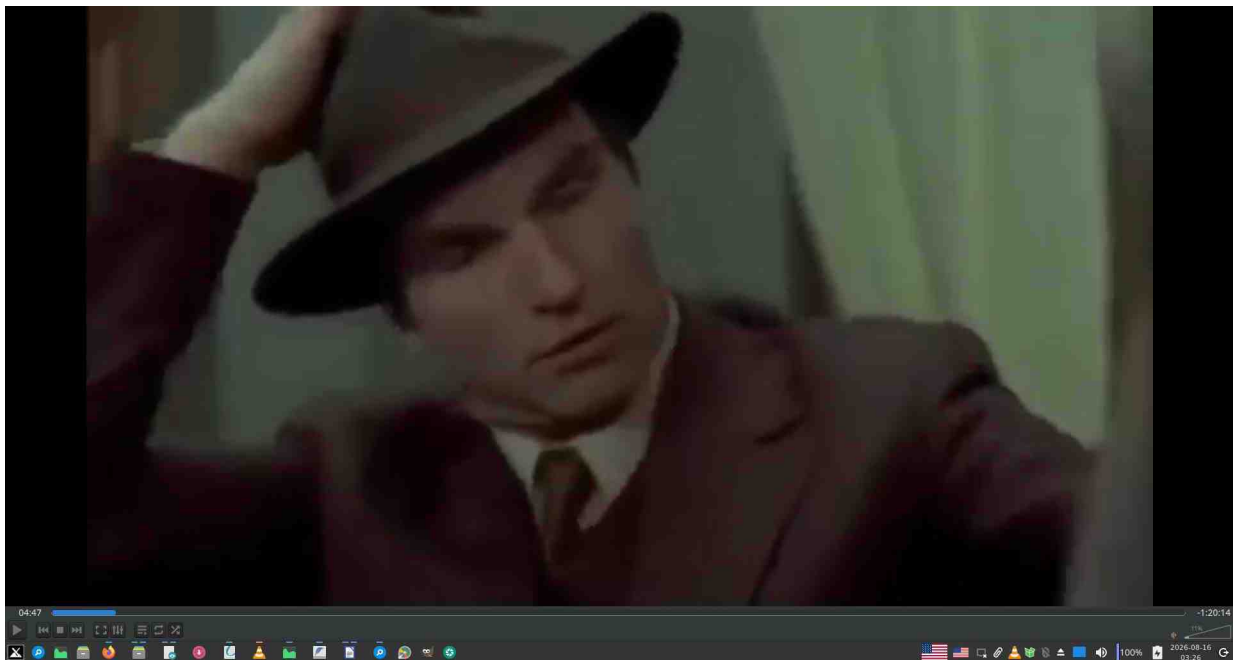
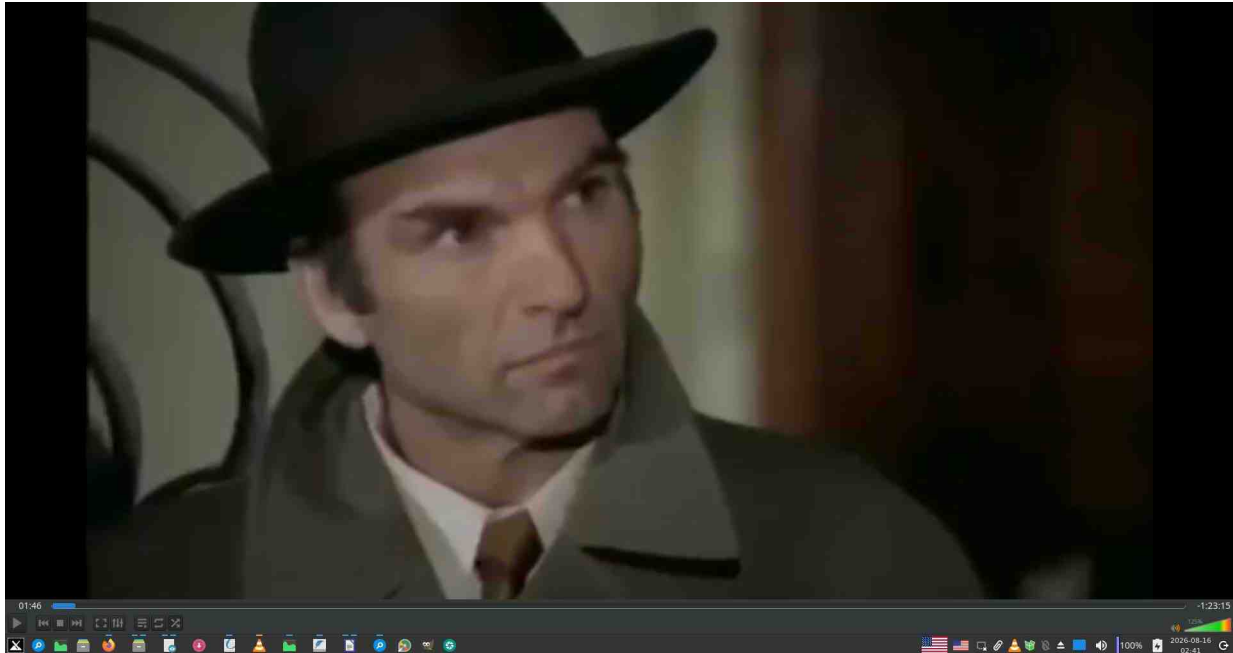
Although the film asserts the idea that: “The pride of Rome has no limits” [12, minute 10] as a saying of Ilarion CIOBANU as “Gerula”, the film defends the then dacian “pride of Sarmizegetusa”, and the present romanian “pride of Bucharest”, namely sets limits to the roman “pride of Rome” by Amza PELLEA as “Decebalus” replying: “What about your one?!” [12, minute 10] and further presents the roman victory of 106 o.o.e. as having resulted from the betrayal of the dacian character named “Bastus” — the possibility of whose having also been a historical figure cannot theoretically be excluded, considering that the romanian national secret political organization, as the descendant and successor of the dacian ethnical secret political organization, has been not only a source of dacian ethnical “pride”, but also a source of historical information — who “showed the romans the way to the fortresses, where the great treasury was, and was there when they cut the head and arm” [12, minute 58] of Decebalus.

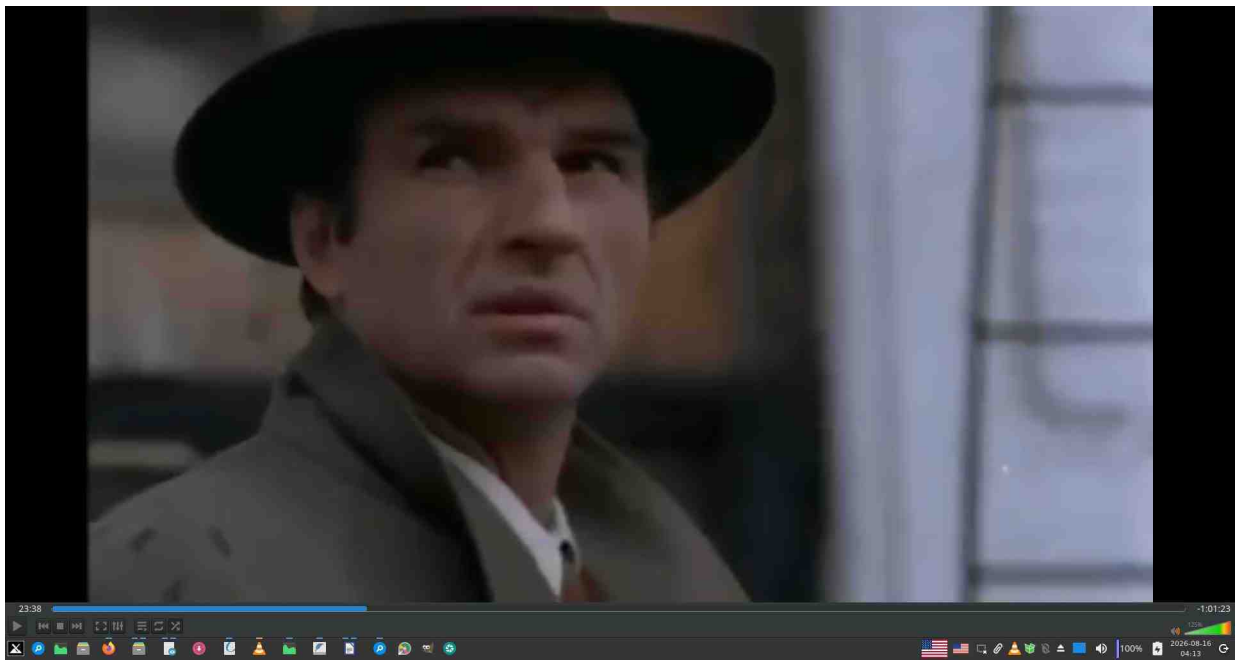
2.9. The film entitled “Ultimul cartuș” (The Last Cartridge) of 1973

Besides its being presumed and presented by me to have been a means of the film national secret political propaganda and the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization generally, around the 26th feature film in order of shooting of Ilarion CIOBANU entitled “Ultimul cartuș” [Read approximately: 'øltimøl kər'tøʃ. In the english language: The Last Cartridge.] of 1973 had also been found to have been a “political and propagandistic” means

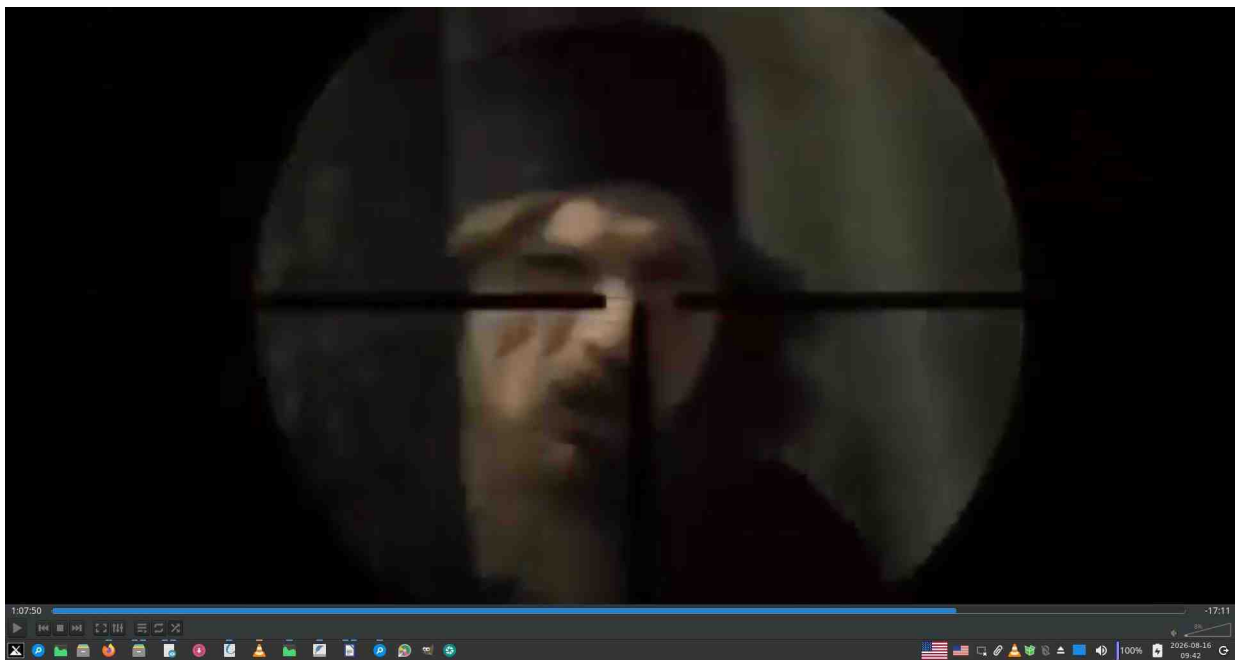
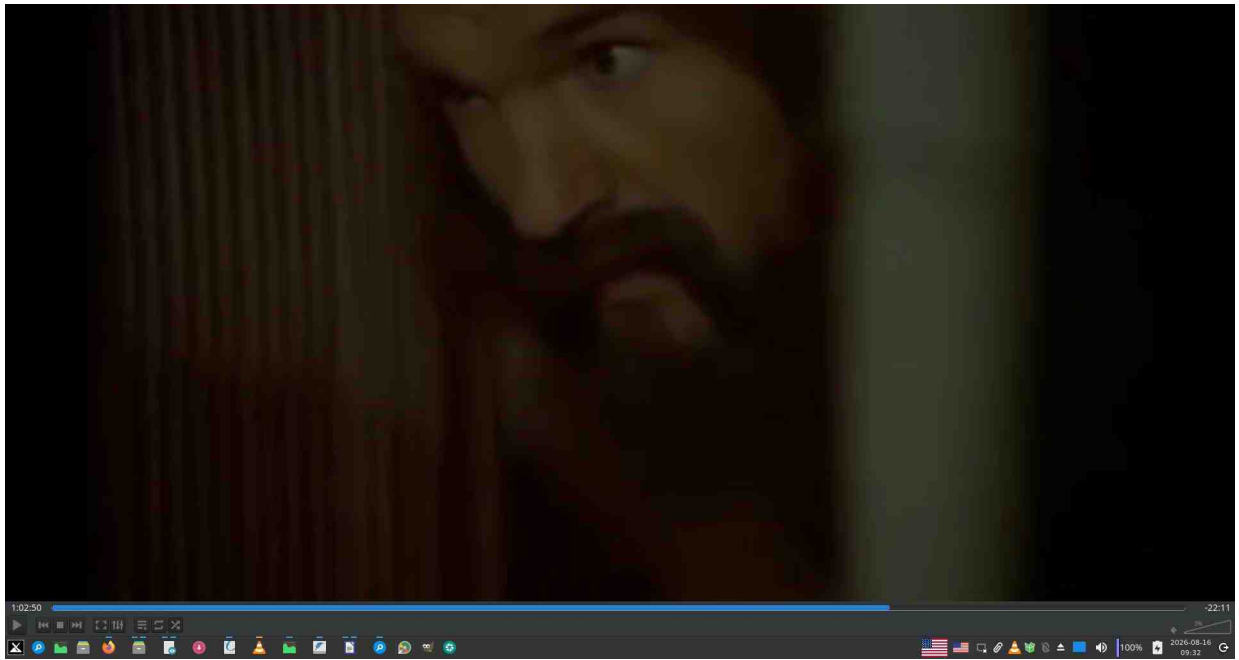
of the Romanian Communist Party particularly. [94, p. 191]

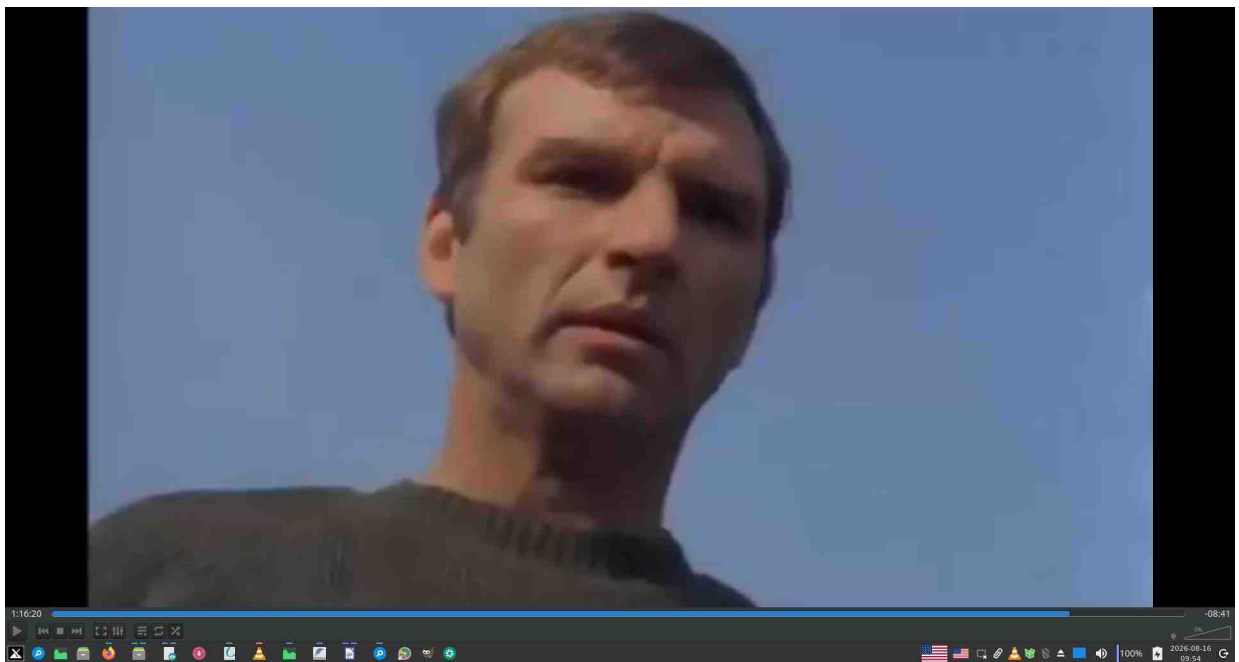
In carrying out the national secret political propaganda relative to Ilarion CIOBANU of the romanian national secret political organization, the film-makers incorporated into the film entitled “Ultimul car-
tuș” (The Last Cartridge) of 1973 numerous clips of the face of Ilarion CIOBANU, as the main element
of that propaganda: [27, minute 2, 5, 24, 24, 46, 61, 63, 68, 74, 77, 78, 81 and 84]

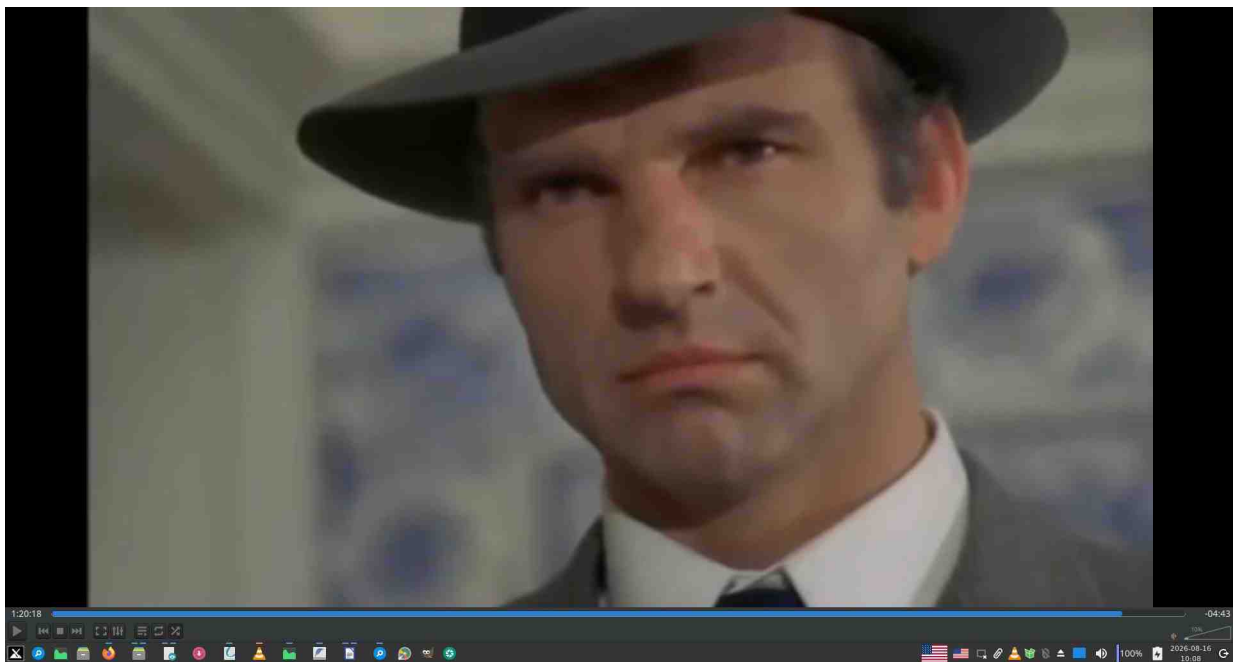
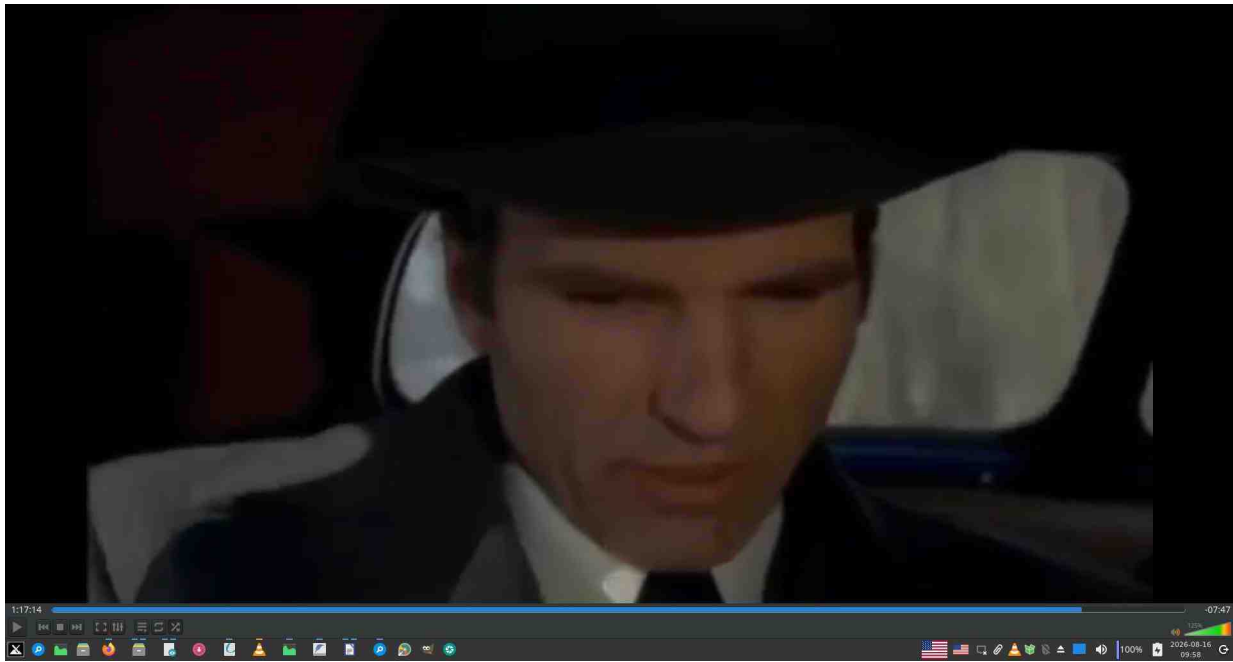


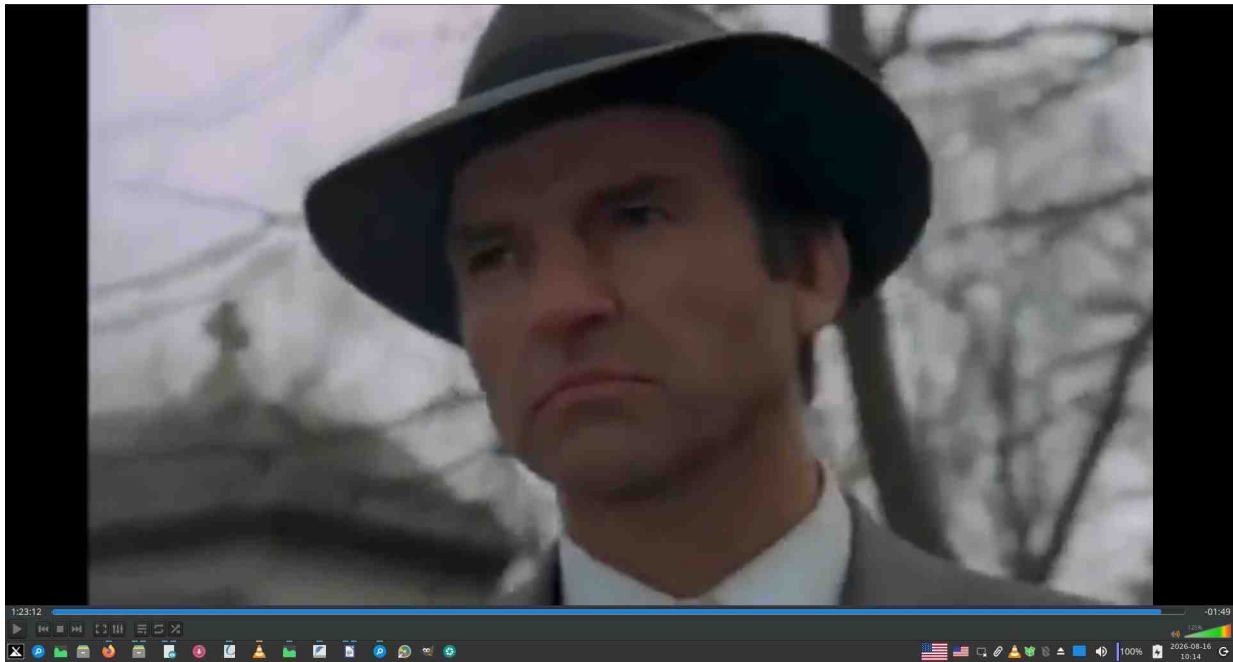






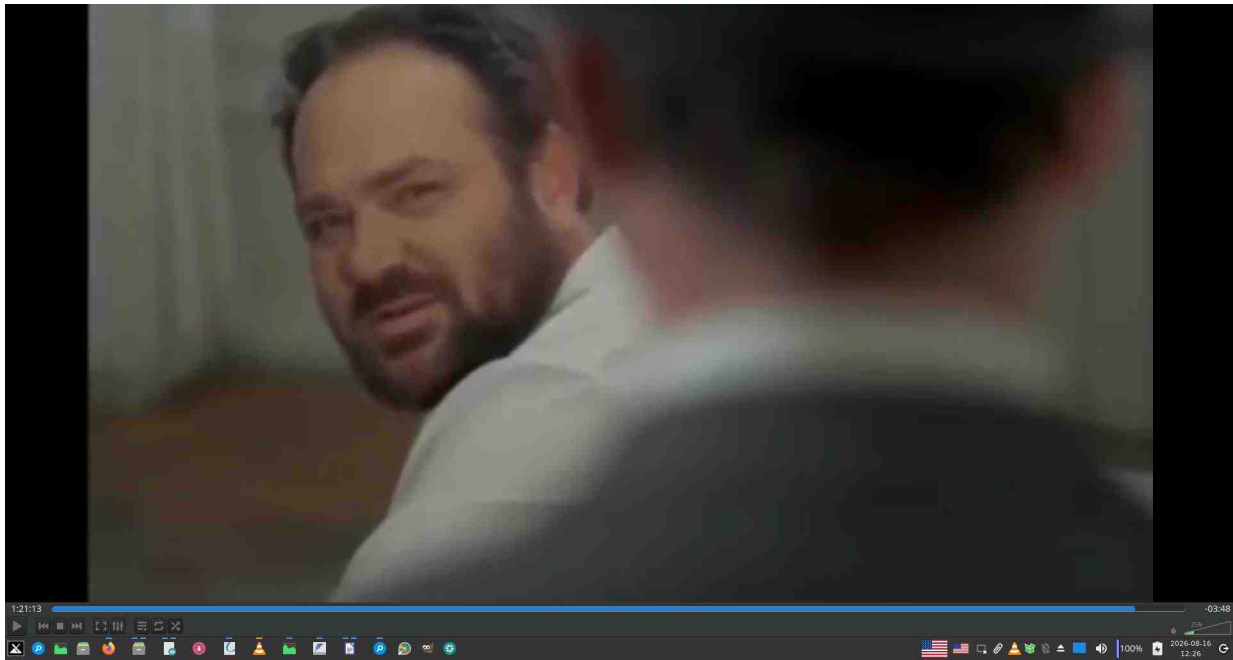




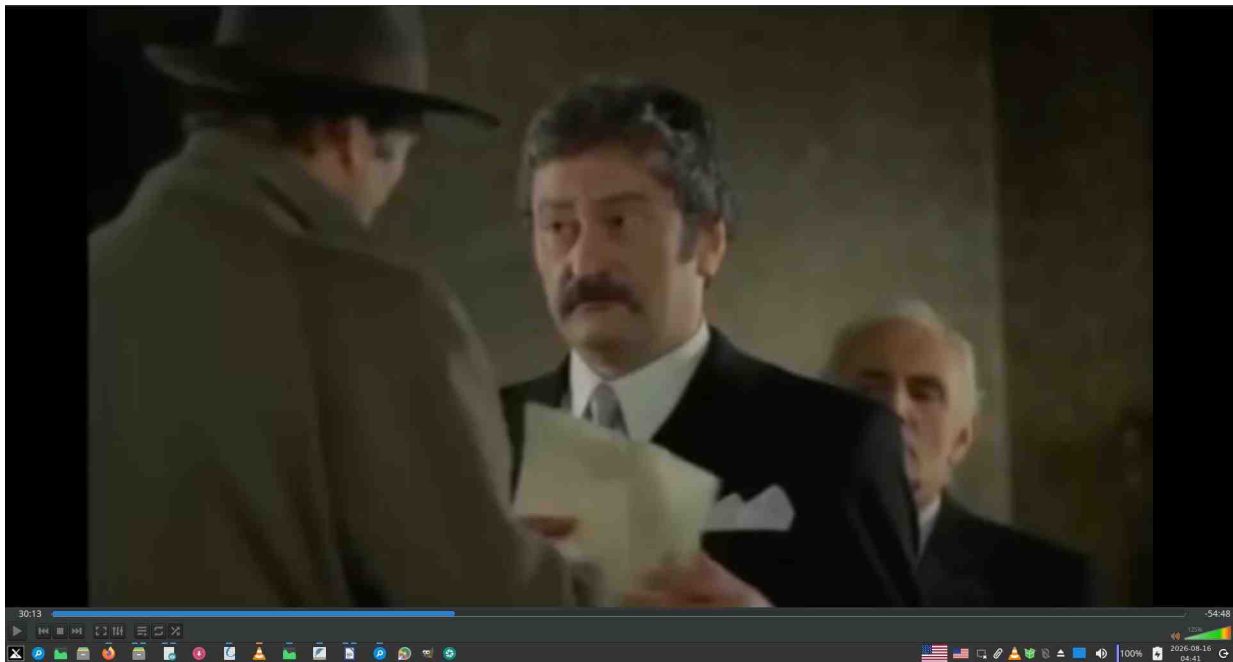


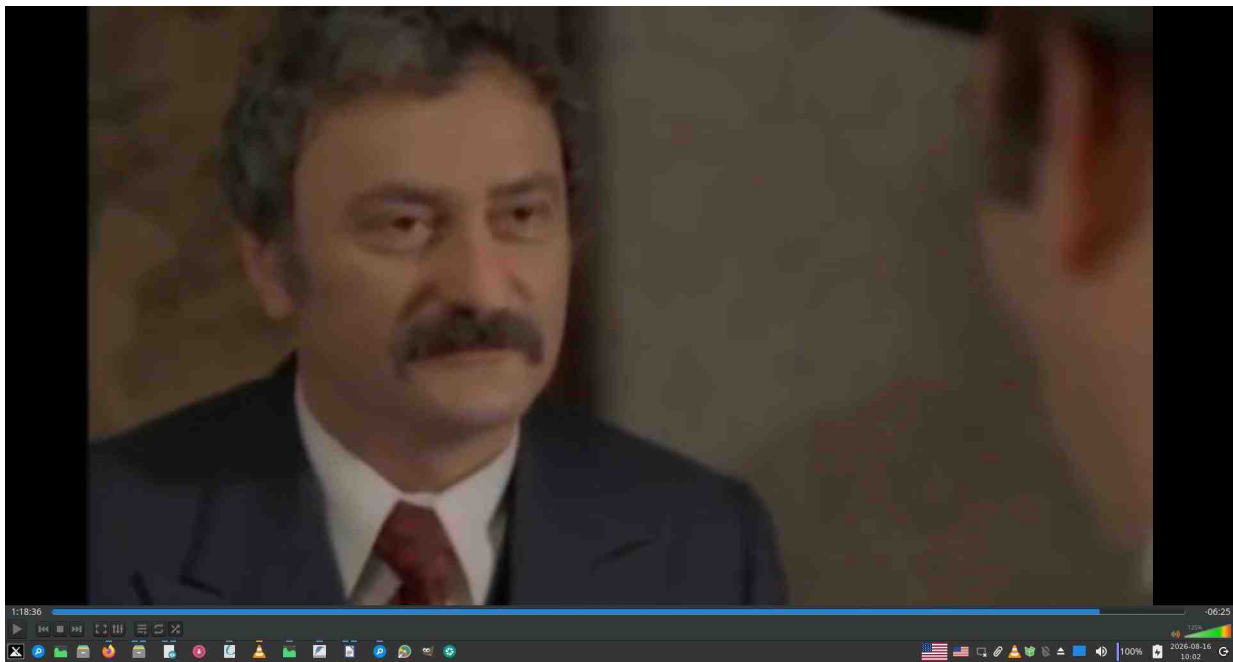
In the implementation of the guideline of creating and increasing his proficiency in film acting of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization, Ilarion CIOBANU was connected directly onscreen with the film national stars George CONSTANTIN — graduated in acting, at around his 12th film, awarded 4 times till the shooting of this film, [160] recurring from the films of Ilarion CIOBANU entitled “Cu mâinile curate” (With Clean Hands) of 1972 and “Cantemir” of 1975 — as “Constantin SEMACA”, [Read approximately: se'makΛ.] [159] [27, minutes 2, 82 and 82]





Amza PELLEA — at around his 23th film, awarded 3 times till the shooting of this film, [61] recurring from the films of Ilarion CIOBANU entitled “Setea” (The Thirst) of 1961, “Răscoala” (The Revolt) of 1966, “Columna” (The Column) of 1968, “Războiul domnițelor” (The War of Princesses) of 1969, “Mihai Viteazul” (Michael the Brave or The Last Crusade) of 1971, and “Nemuritorii” (The Immortals) of 1974 — as “Jean SEMACA”, [159] [27, minutes 31, 31, 31 and 79]





JEAN Constantin — without institutional studies in acting, at his 21th film, [161] recurring from the films of Ilarion CIOBANU entitled “Baltagul” (The Hatchet) of 1969 and “Asediul” (The Assault) of 1971 — as “Floacă”, [Read approximately: floa'kə.] [159] [27, minutes 25, 25 and 25]





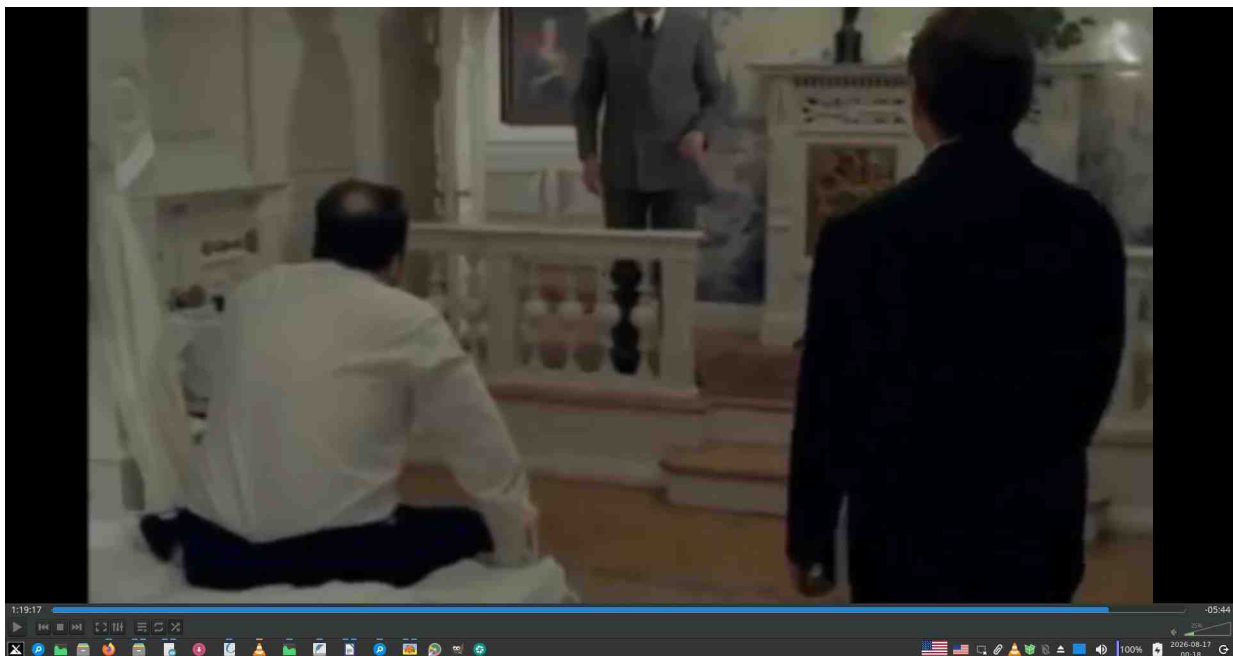
Ernest MAFTEI — at his 32nd film, awarded 1 time till the shooting of this film, [98] recurring from the films of Ilarion CIOBANU entitled “Setea” (The Thirst) of 1961, “Omul de lângă tine” (The Man beside You) of 1961, “Cartierul veseliei” (The District of Joy) of 1965, “Răscoala” (The Revolt) of 1966, “Vremea zăpezilor” (The Time of Snow) of 1966, “Baltagul” (The Hatchet) of 1969, “Războiul domnițelor” (The War of Princesses) of 1969, and “Pădurea pierdută” (The Lost Forest) of 1971 — as “DRĂGAN”, [159] [27, minutes 42, 42, 43 and 77]

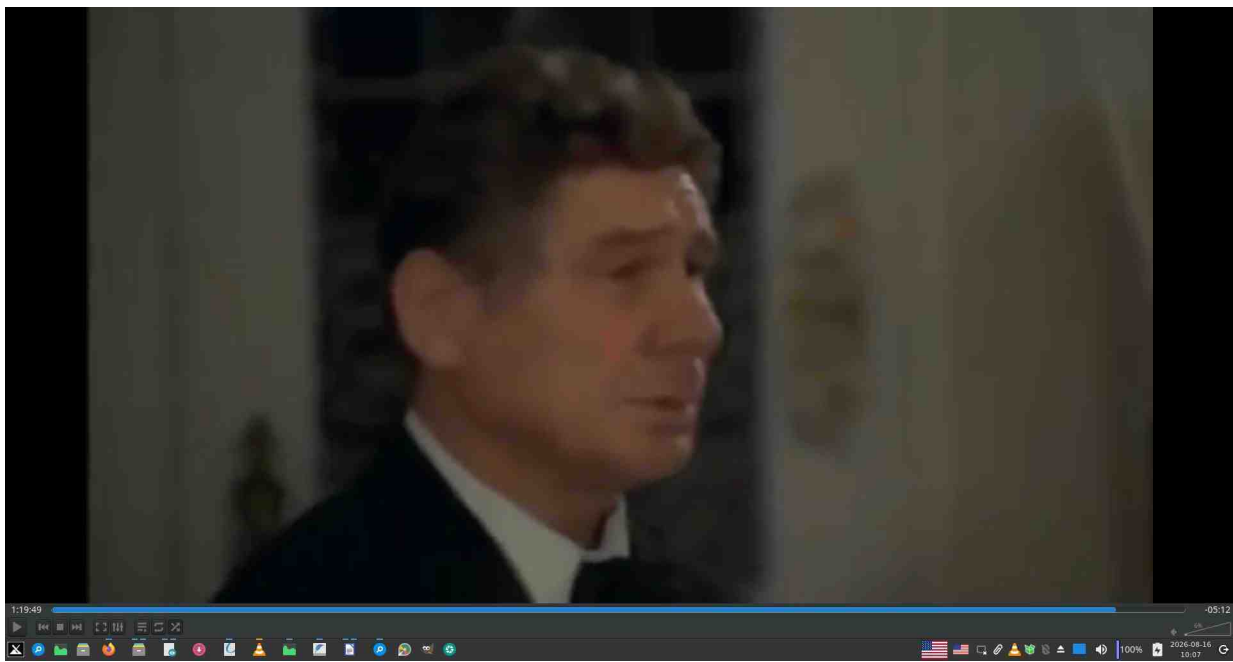
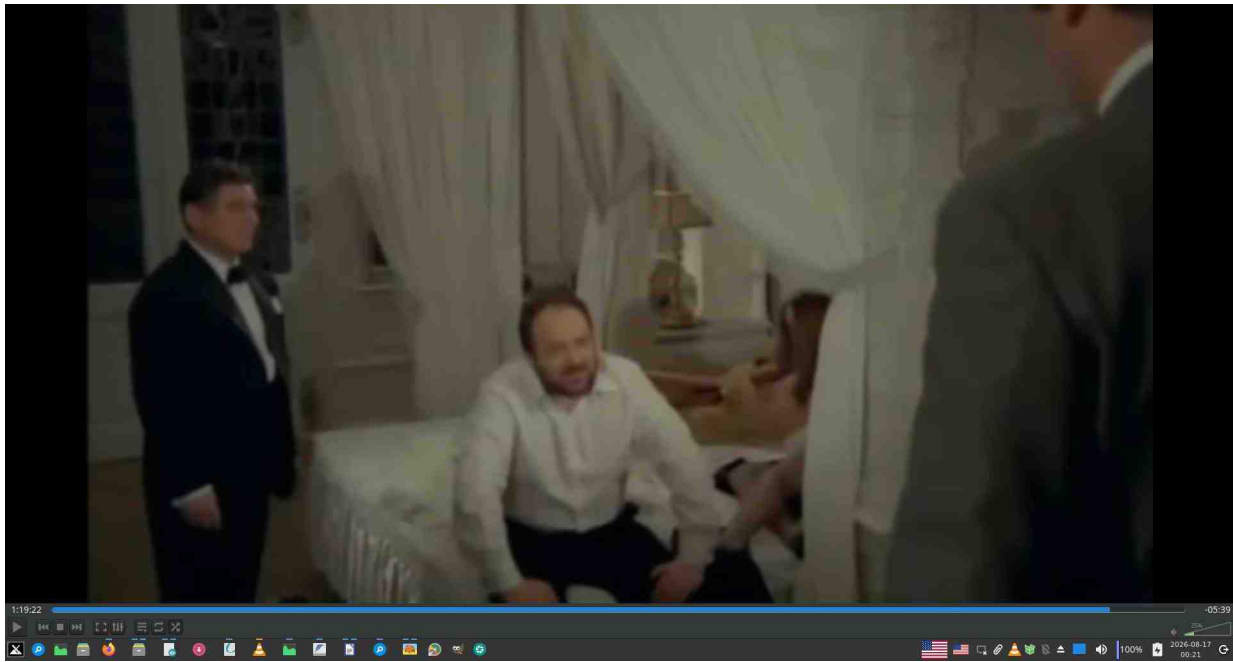


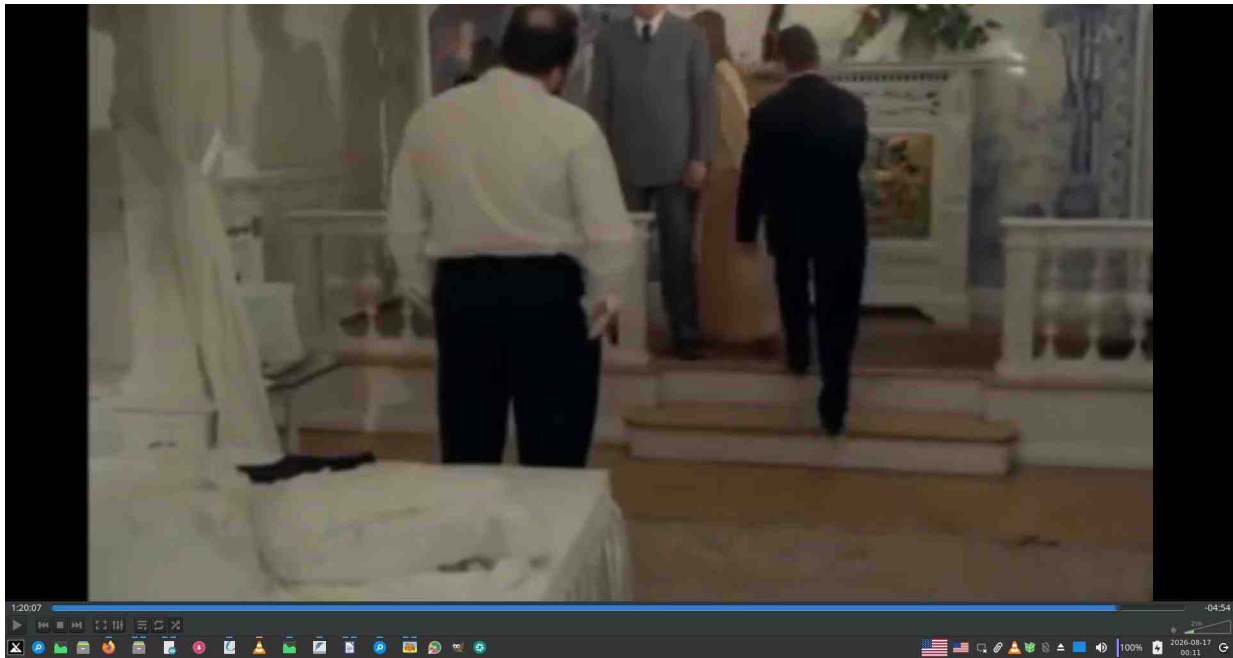




and indirectly onscreen with Colea RĂUTU — at around his 36th film, qualified as “Merited Artist”, and awarded 2 times till the shooting of this film, [115] recurring from the films of Ilarion CIOBANU entitled “Setea” (The Thirst) of 1961, “Răscoala” (The Revolt) of 1966, “Golgota” (Golgotha) of 1966, “Vremea zăpezilor” (The Time of Snow) of 1966, “Mihai Viteazul” (Michael the Brave or The Last Crusade) of 1971, “Facerea lumii” (The Making of the World) of 1971, and “Pădurea pierdută” (The Lost Forest) of 1971 — as “Bănică”, [Read approximately: bə'nikə.] [159] [27, minutes 80, 80, 80 and 81]



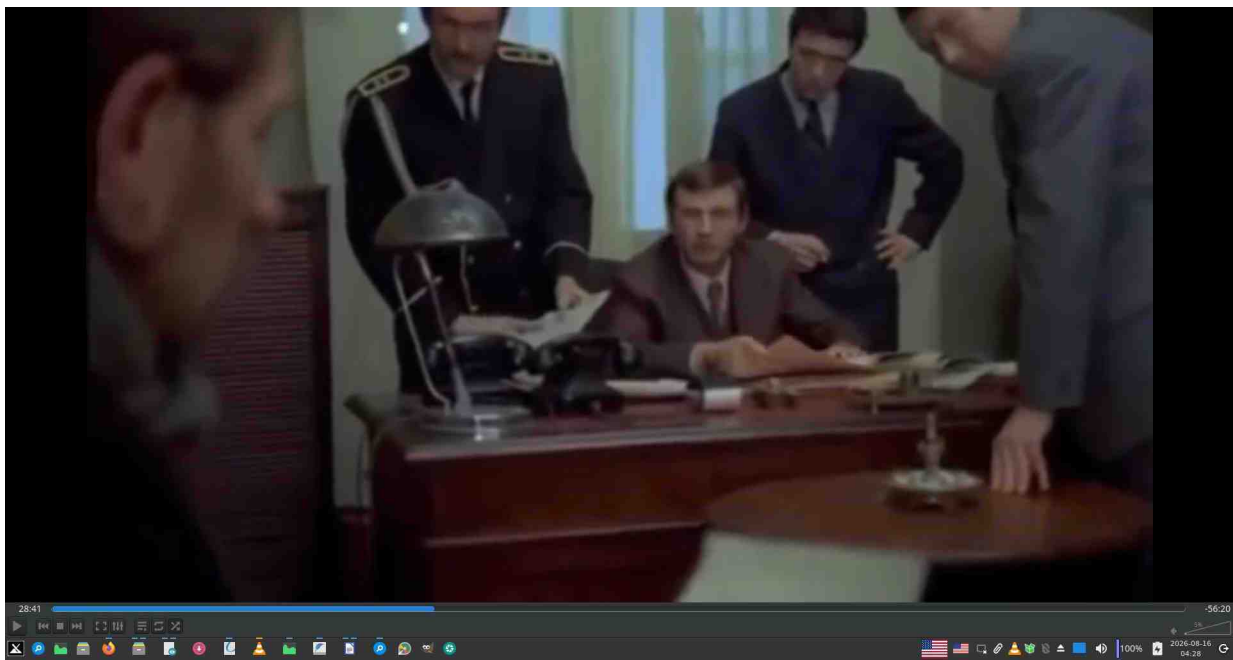


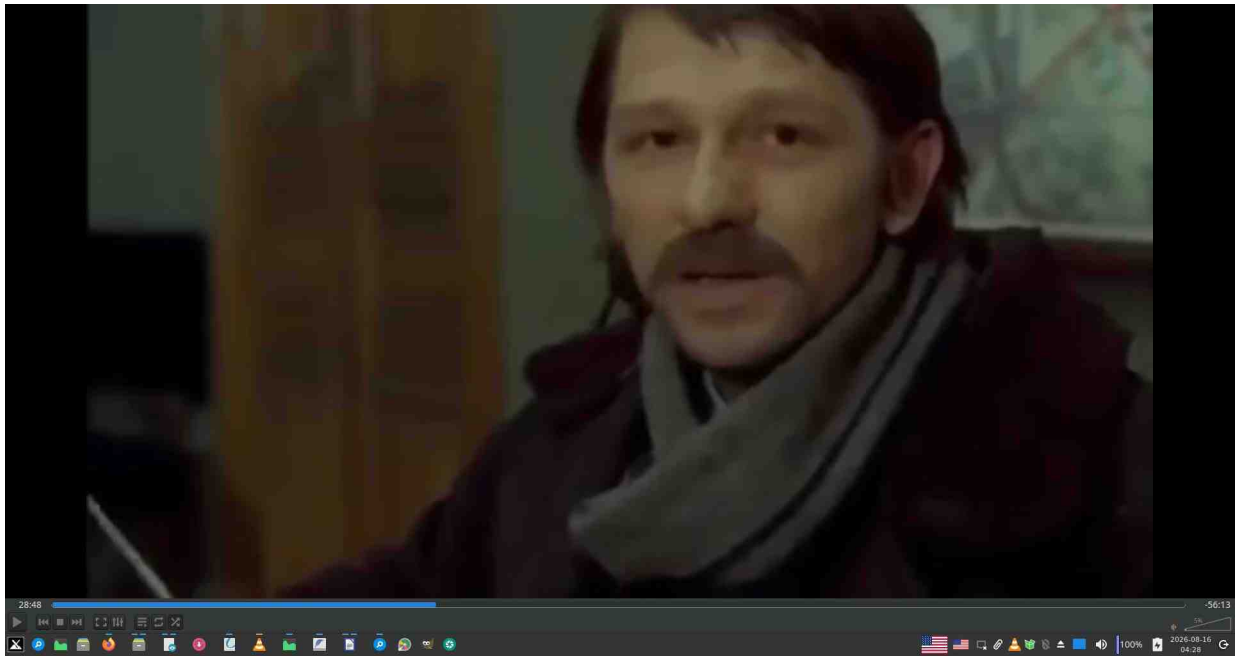


as well as with his parallel actor Sebastian PAPAIANI — at around his 19th film, [134] recurring from the films of Ilarion CIOBANU entitled “Golgota” (Golgotha) of 1966, “Vremea zăpezilor” (The Time of Snow) of 1966, “Facerea lumii” (The Making of the World) of 1971, “Asediul” (The Assault) of 1971, and “Cu mâinile curate” (With Clean Hands) of 1972 — as “Ilie OARCĂ”: [159] [Read approximately: i'lie 'oarkə.] [146] [27, minutes 3, 5, 13, 27, 29, 29, 48, 48 and 71]







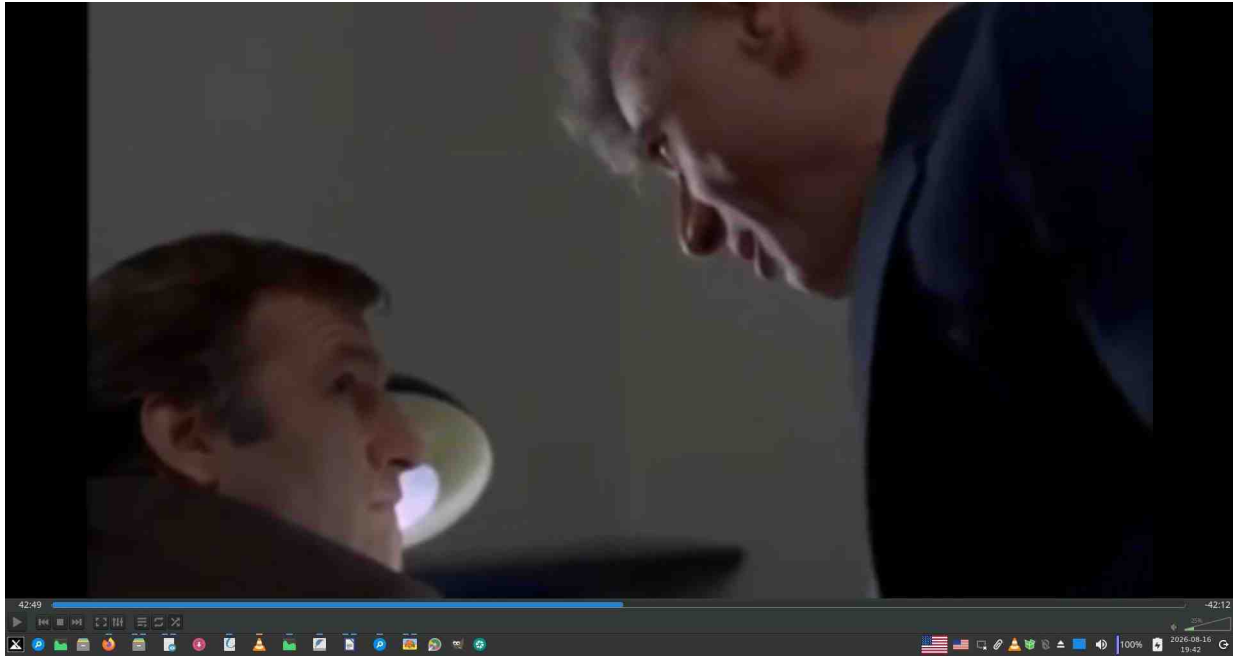




It is characteristic that in his being relatively quickly “elevated to the altar of the film art”, [11, minute 71] namely as regards the number of films in which he was ensured employment, Ilarion CIOBANU had overtaken Amza PELLEA: from a difference of around 3 films in favor of Amza PELLEA in 1960, by 1973 there was a difference of around 3 films in favor of Ilarion CIOBANU; [1] [61] and moved off from Sebastian PAPAIANI: from a difference of around 3 films in 1966, by 1973 the difference increased to around 7 films in favor of Ilarion CIOBANU. [1] [134]

The relations between characters appear to have been concocted to reflect the national secret political

relations between the actors who were required to act them. In this way, it can be seen onscreen the national secret political inferiority of Ilarion CIOBANU in relation to Ernest MAFTEI, [27, minute 43]



— also formulated and programed with the addresses “your holiness” [27, minute 77] of Ilarion CIOBANU to Ernest MAFTEI, and “son” [27, minute 43] of Ernest MAFTEI to Ilarion CIOBANU, which as biblical terms are also references to that the romanian national secret political organization particularly, and the national secret political organizations generally religiously consider themselves national “gods” — the national secret political superiority of Ilarion CIOBANU in relation to Sebastian PAPAIANI, [27, minute 64]



and the overwhelming national secret political superiority of Ilarion CIOBANU in relation to MATEI Alexandru: [27, minute 77]



The inclusion or allowing the inclusion in the film-national-star system of Romania of actors partly of greek ethnical or national origin, such as Toma CARAGIU, [97] Sebastian PAPAIANI, [134] and JEAN Constantin, [161] refers to that the romanian national secret political organization considered certain greek ethnical elements part of the romanian ethnical identity, along with dacian, latin, and possibly other ethnical elements as well.

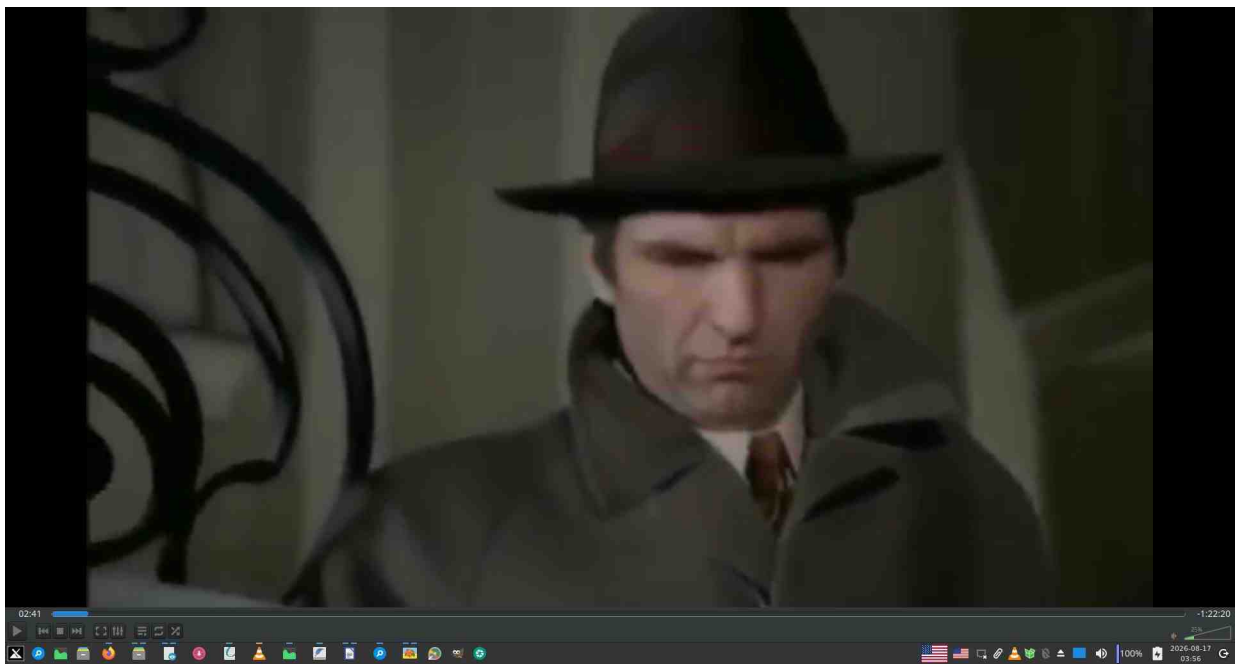
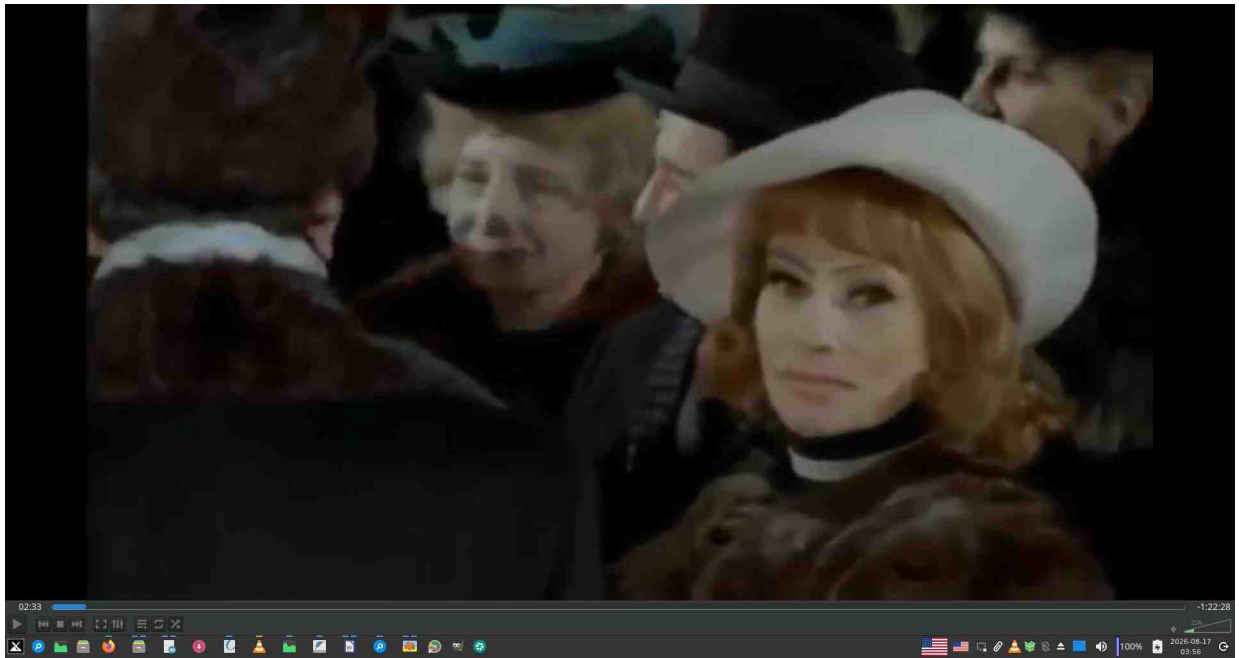
The film entitled “Ultimul cartuş” (The Last Cartridge) of 1973 has formulated and programed in the most pronounced manner the intention of the romanian national secret political organization relative to its utilization of Ilarion CIOBANU outside of its national secret political propaganda relative to him. In this way, its first preference relative to Ilarion CIOBANU’s utilization was a position of “leader” [39, minute 16] in the field of politics, to be carried out through an ever rising professional career within the state apparatus, formulated and programed with the first character of Ilarion CIOBANU in this film named “Mihai ROMAN”, who was a chief police commissioner, but would be promoted to the position of security commissioner in his film entitled “Departa de Tipperary” (It’s a long way to Tipperary) of 1973, and after that would have followed the position of minister of the interior, as formulated and programed with Sebastian PAPAIANI as “Ilie OARCĂ” saying: “I have hears that you were made a minister”. [27, minute 31] In the field of politics, the highest position which Ilarion CIOBANU could have reached was that of “leader” of the communist party in Romania, as formulated and programed mainly with his film entitled “Omul de lângă tine” (The Man beside You) of 1961. For a means of motivating or pretexting his promotion, the film formulated and programed to Ilarion CIOBANU to come forward with ideas in his professional activity, by requiring him as “Mihai ROMAN” to say: “I have an idea.” [27, minute 31]

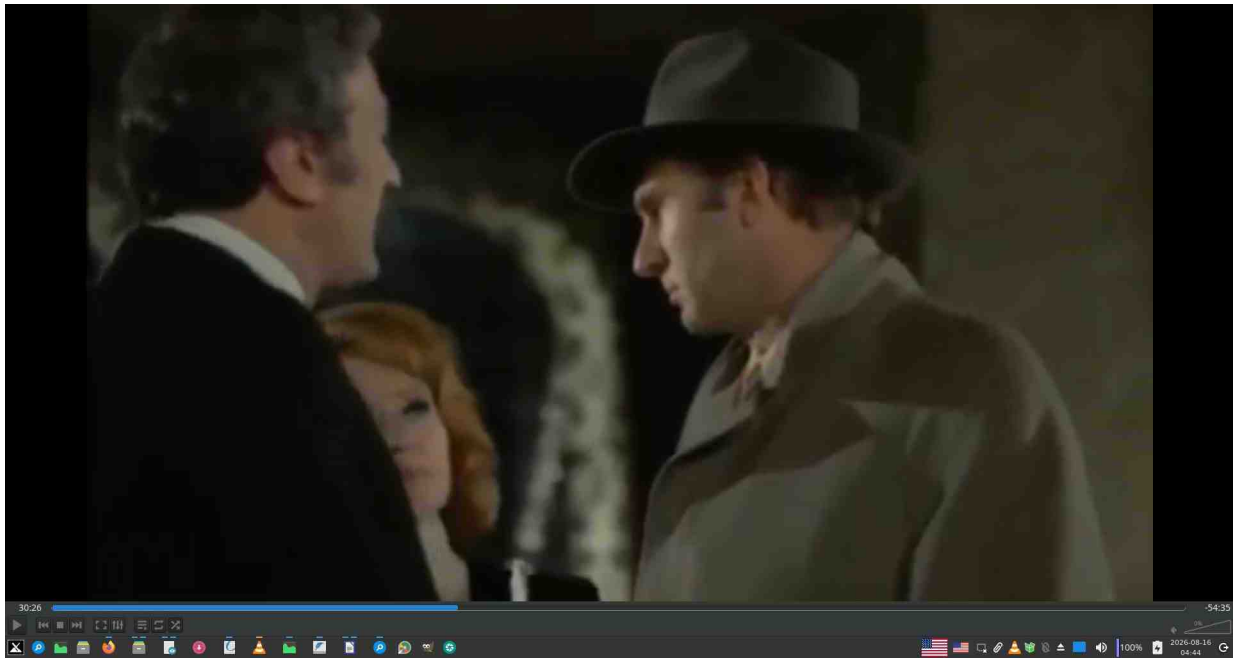
The second preference relative to Ilarion CIOBANU’s utilization of the romanian national secret political organization was a position of “leader” [39, minute 16] in the field of religion, to be carried out through an ever rising professional career within the clerical apparatus of the Romanian Orthodox

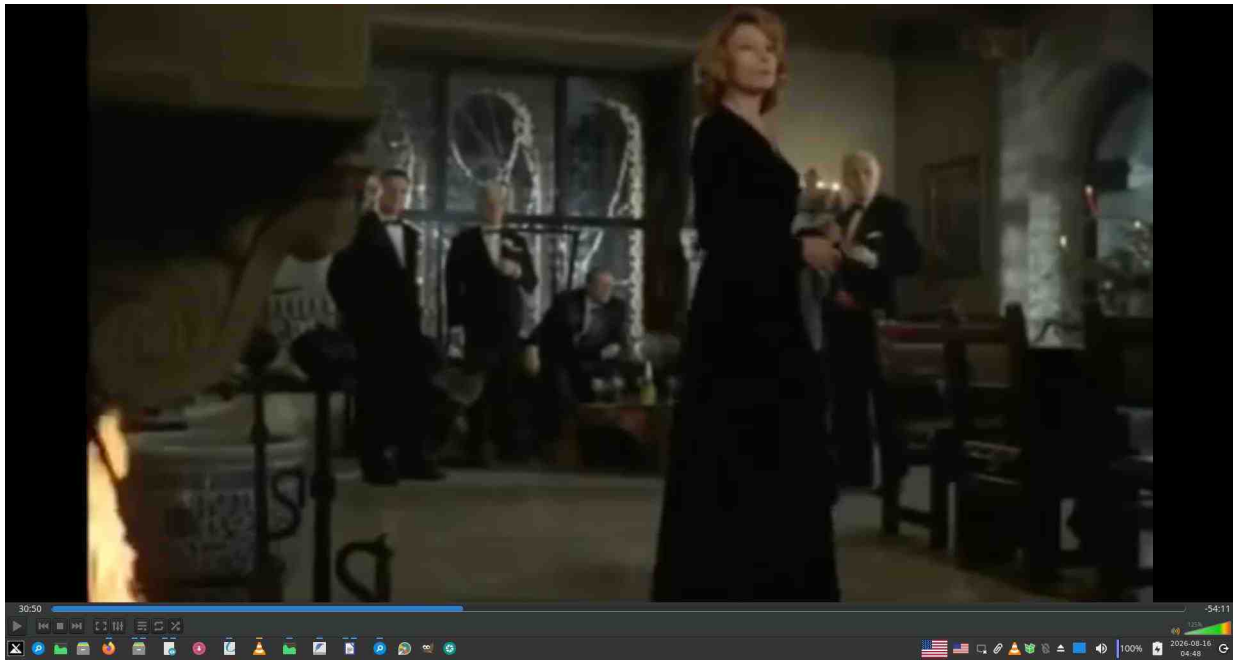
Church, formulated and programed with the second character of Ilarion CIOBANU in this film named “Avacum”, [Read approximately: avak'om.] who was an ordinary monk though, but when “it was his turn at divine service”, [27, minute 48] and was chanting a prayer, MATEI Alexandru as his “brother” “Serapion” [Read approximately: serapi'on.] said: “With this voice, he will become an abbot”, [27, minute 49] namely the “leader” of the monastery. The film formulated and programed another possibility for Ilarion CIOBANU to be promoted with the abbot receiving information from a monk squealing the other monks. In the field of religion, the highest position which Ilarion CIOBANU could have presumably reached was that of patriarch, namely the “leader” of the Romanian Orthodox Church. This aspect of the film indicates that despite the then apparent atheist ideology and policy oppressing religion of its communist state, the romanian national secret political organization continued to utilize the romanian national church for a means of its national secret policy.

The film has also formulated and programed the circumstances under which the romanian national secret political organization intended to utilize Ilarion CIOBANU in the field of religion. Ilarion CIOBANU as the chief police commissioner “Mihai ROMAN” had to take up the covering role of the monk “Avacum” as a result of his having caused a “tangle” with a professional mistake of dealing with a security matter without competence, to what his superior Ernest MAFTEI as the security commissioner “DRĂGAN” remarked: “From this tangle, there can disentangle you, son, only the good and just god”. [27, minute 43] With the word-group “good and just god”, the film on the one part referred to the romanian national secret political organization, on the other part to the self-punishing mission of Ilarion CIOBANU as “Mihai ROMAN” that covered for a monk he had to identify a german spy also covered for a monk in a monastery. Also the address “son” was a reference to the monastery in conjunction with its use by the abbot in relation to the squealing monk: “Son, you are upset by the bad spirit of denouncing.” [27, minutes 51-52] With its this aspect, the film formulated and programed to Ilarion CIOBANU that if he failed in politics, the romanian national secret political organization would accord him the opportunity of a career in religion, as one more chance for him to prove his utilizableness, otherwise he would risk getting in the “tangle” of being qualified as unutilizable, inconvenient, or dangerous, formulated and programed with the “joke” of Ernest MAFTEI as his superior “DRĂGAN”: “I have been set the task to arrest you.” [27, minute 42] Certainly, Ilarion CIOBANU was the first to receive, decode, and understand the above programing messages addressed to him. After all, he did not engage neither in politics, nor in religion, but “stuck obstinately to remaining a film actor”. [85]

In the implementation of the relationship and marriage guideline of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization at the time of shooting this film presumably in 1973 — when he was already married [85] — in the hope of obtaining an Ilarion CIOBANU “moonchild” [78] from her, and even re-marrying her, Ilarion CIOBANU was onscreen-connected with the film national star Marga BARBU — graduated in acting, at around her 19th film, awarded 2 times till the shooting of this film, [162] [163] recurring from the film of Ilarion CIOBANU entitled “Facerea lumii” (The Making of the World) of 1971 — as the wife of Amza PELLEA as “Jean SEMACA”, with her unilaterally watching him, in two scenes, [27, minutes 3, 3, 31, 31 and 31]

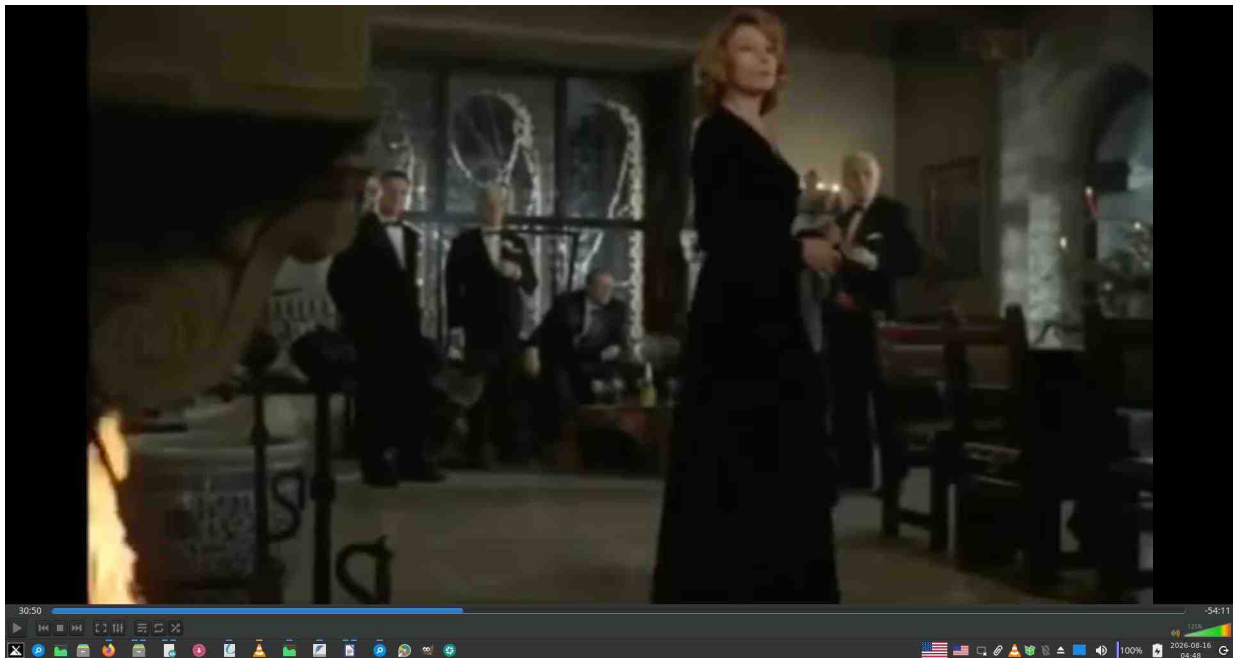






namely she was required to act in the film what other married or unmarried women were presumably missioned with to do relative to Ilarion CIOBANU in the real life as well, by this means the film having formulated and programed the approximate message of the romanian national secret political organization to Ilarion CIOBANU: “Your recent marriage is not an obstacle for you to have sexual relations with other women as well, be they married or unmarried.”

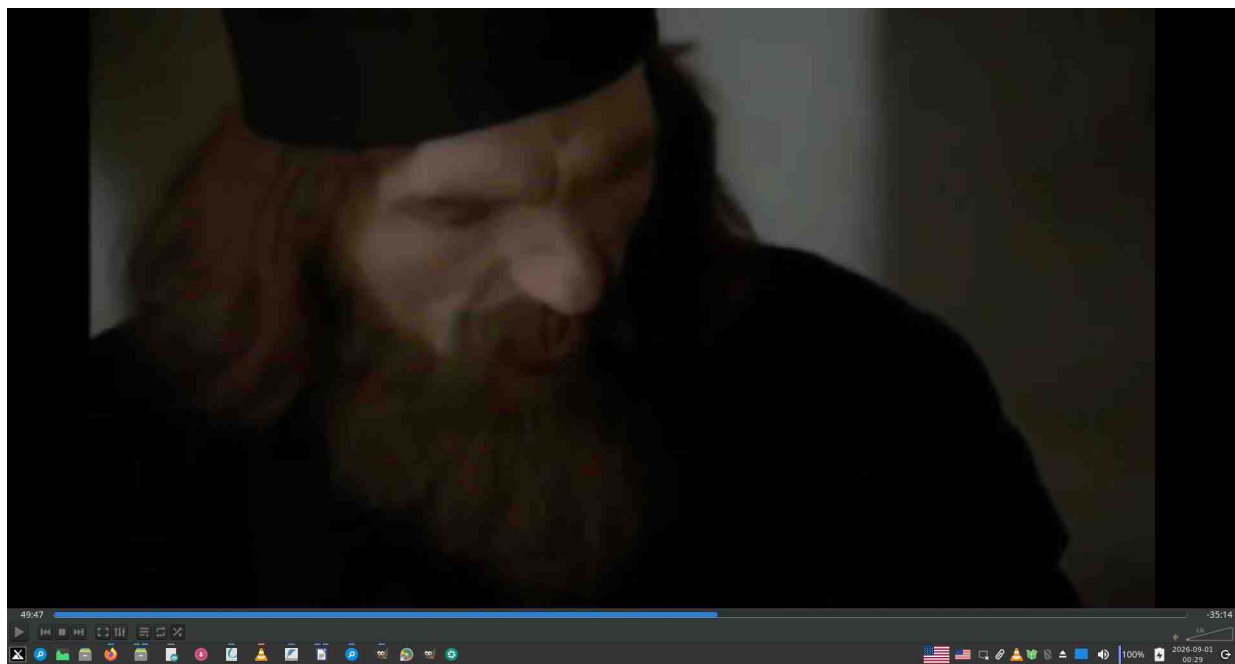
The film also promoted the partly naked body of a dancer, [27, minute 22]



presumably with the purpose of inciting the sexual instincts of Ilarion CIOBANU which might have determined him to marry the dancer Tamara BARNA [Read approximately: tɨ'marɨ 'barnɨ.] twice, [85] and so not only to excite him to extramarital sexual relations, but also to formulate and program the idea of divorce from his new wife, the romanian national secret political organization having been interested in an unlimited number of marriages of Ilarion CIOBANU.

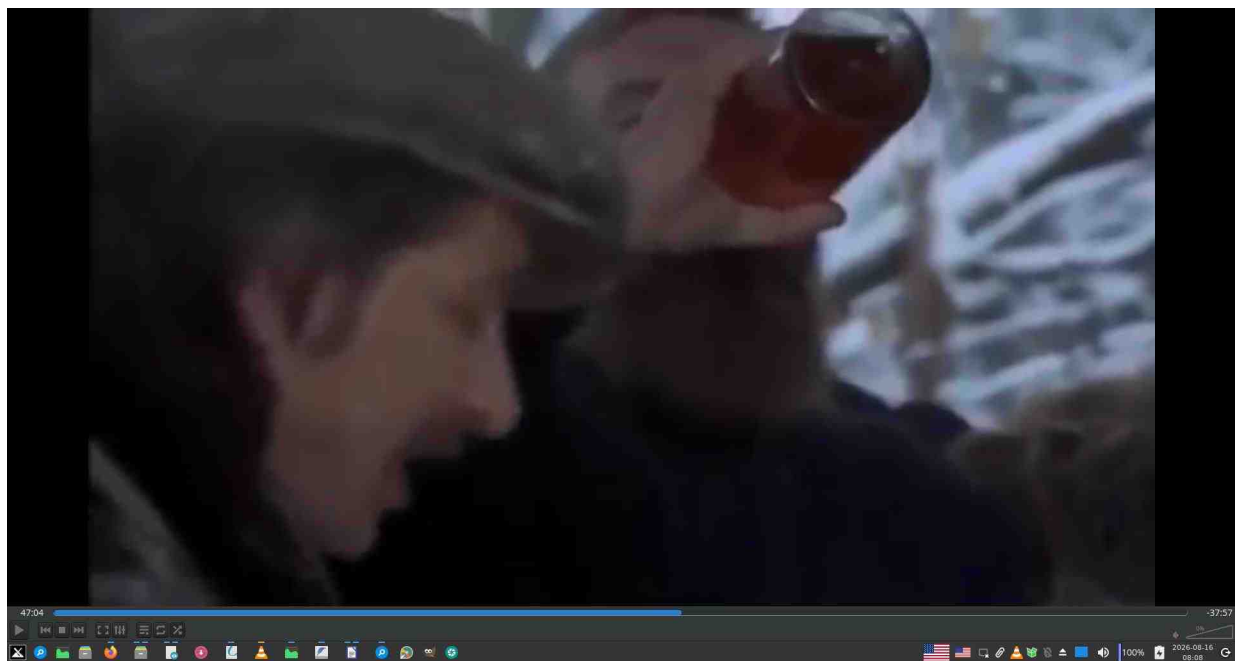
The joke of Ilarion CIOBANU as “Mihai ROMAN” that he wants to spend his holiday in a “nunnery” [27, minute 49] was an implementation of the “moonchild” [78] sub-guideline of the relationship and marriage guideline of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization. With the monk character “Avacum” of Ilarion CIOBANU, the film can be presumed to have expressed, formulated, and programed Ilarion CIOBANU’s sexual behavior of “monk”, namely extramarital sexual abstinence.

As regards heterosexuality, the romanian national secret political organization particularly, and the ethnical and the national secret political organizations generally, appear to have set high standards. Their target persons who do not come up to those standards they tend to present as homosexuals. In this way, the long hair which Ilarion CIOBANU as “Mihai ROMAN” covered as the monk “Avacum” was required to wear, [27, minute 50]



can be construed as having been an expression, formulation, and programing to Ilarion CIOBANU of the dissatisfaction of the romanian national secret political organization with the level of his heterosexuality.

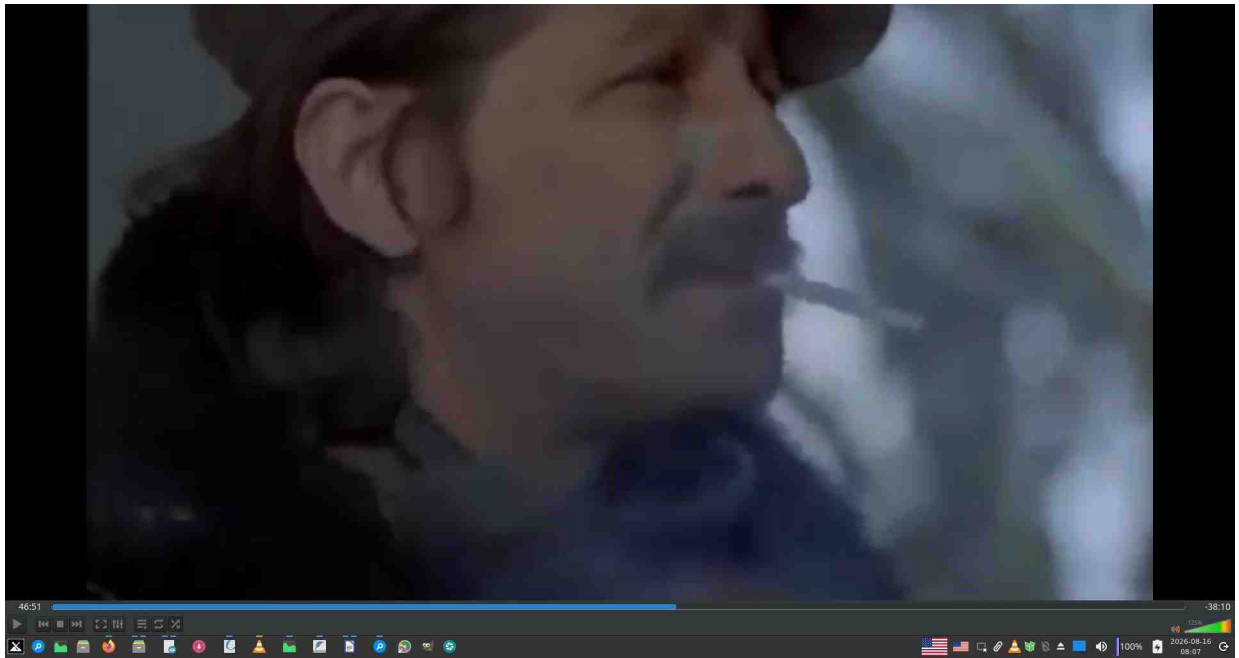
As presumed guidelines of the national secret policy of the romanian national secret political organization, the film entitled “Ultimul cartuş” (The Last Cartridge) of 1973 has implemented addiction to drinking, [27, minutes 48, 48 and 48]

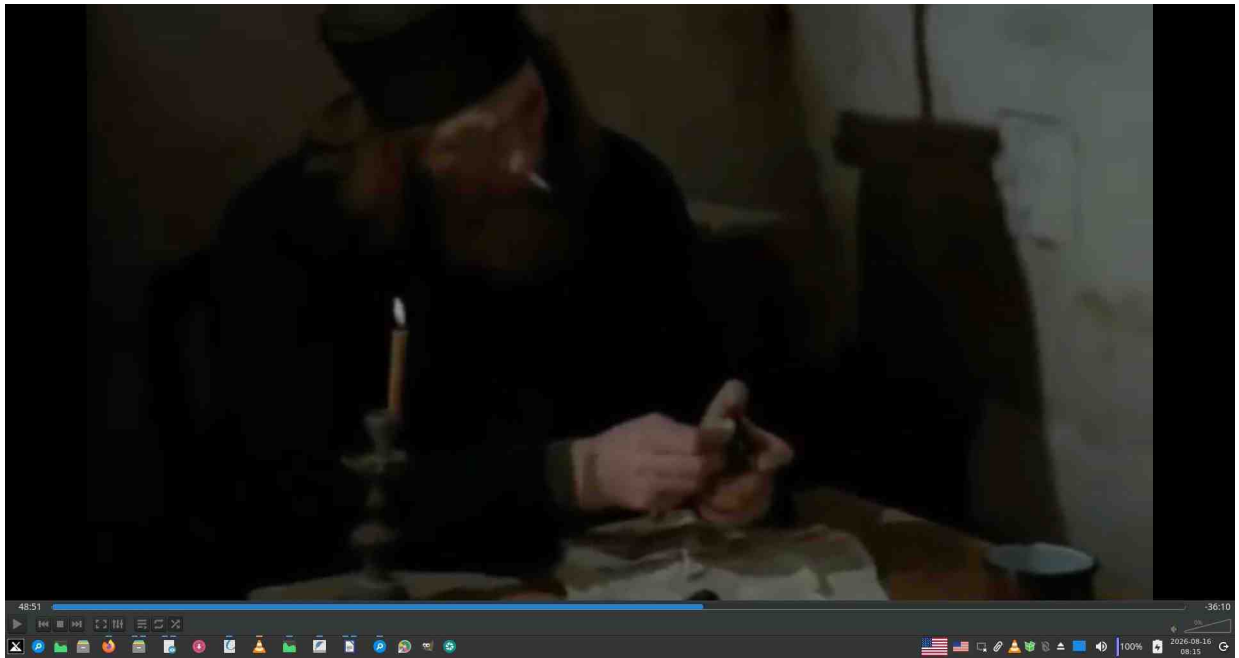


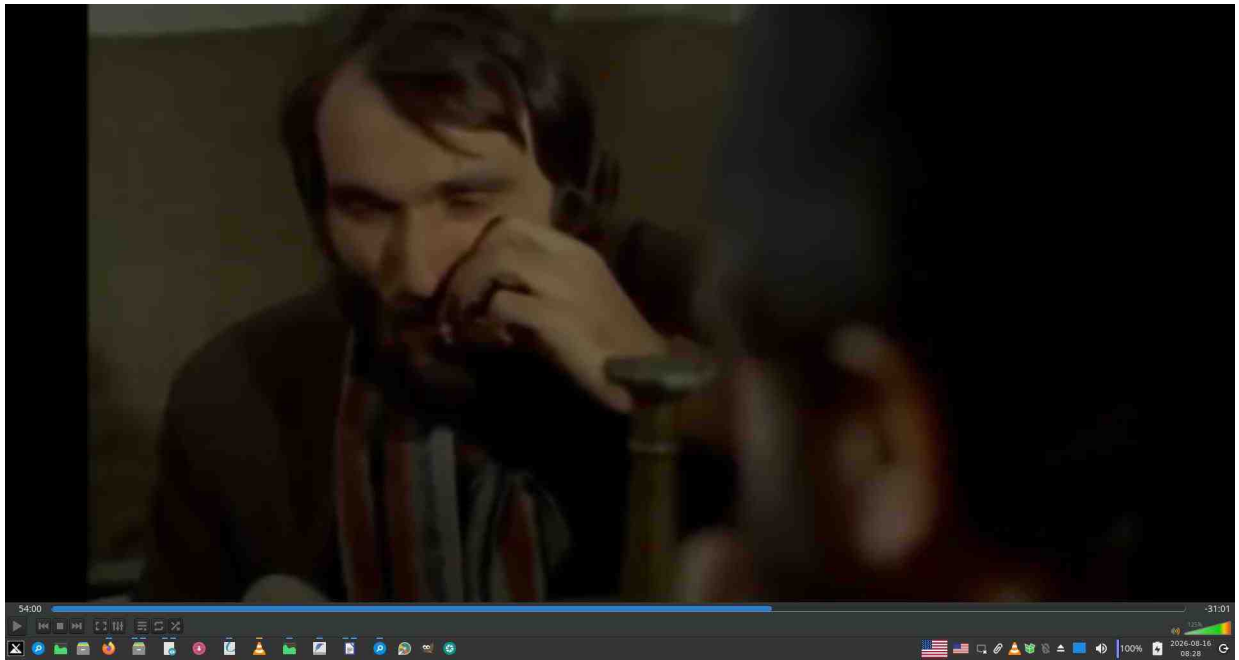


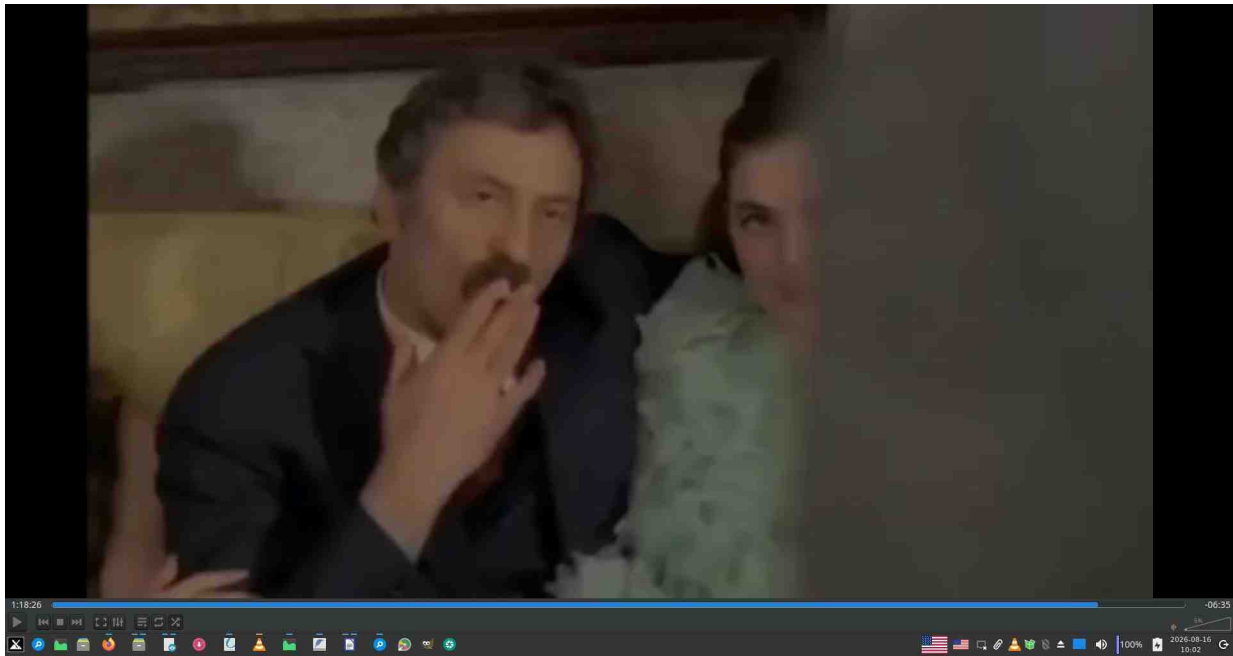
and addiction to smoking: [27, minutes 43, 47, 47, 49, 53, 55, 55 and 79]







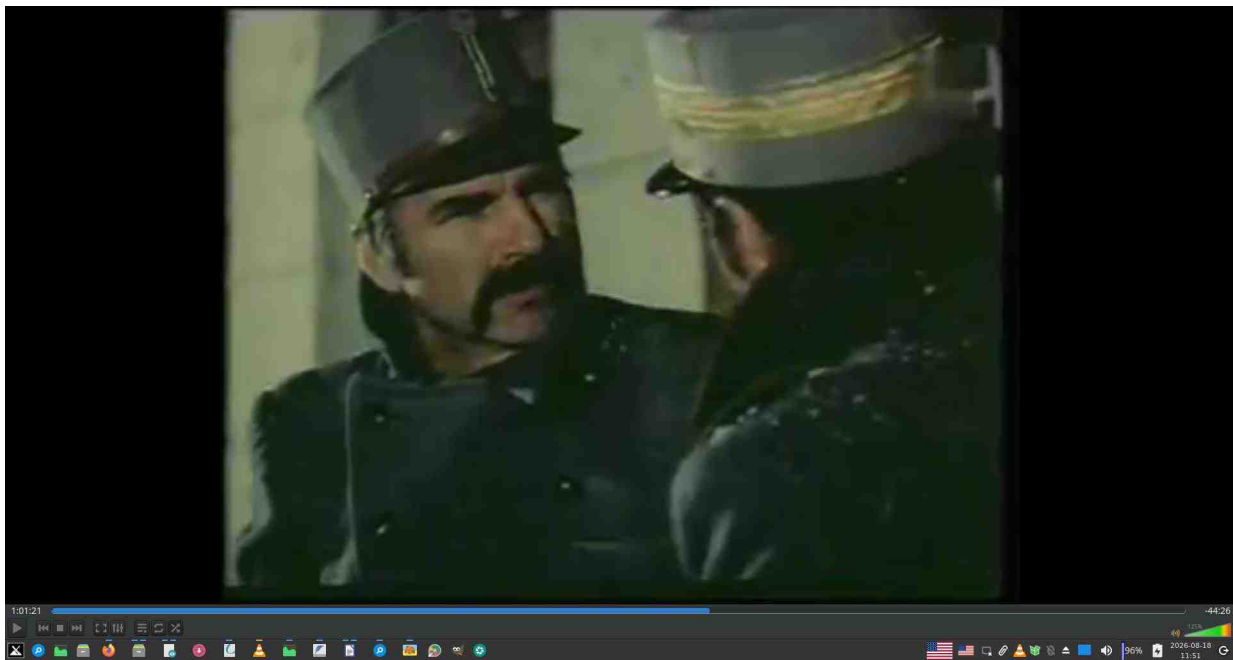




2.10. The film entitled “Ecaterina TEODOROIU” of 1978

Besides its being presumed and presented by me to have been a means of the film national secret political propaganda and the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization generally, around the 40th feature film in order of shooting of Ilarion CIOBANU entitled “Ecaterina TEODOROIU” [Read approximately: eka-te'ri-na teodo'roy-s.] of 1978 had not been found to have been a “political and propagandistic” means of the Romanian Communist Party particularly. [94, p. 192]

In carrying out the national secret political propaganda relative to Ilarion CIOBANU of the romanian national secret political organization, the film-makers incorporated into the film entitled “Ecaterina TEODOROIU” of 1978 a few clips of the face of Ilarion CIOBANU, as the main element of that propaganda, in spite of the fact that he was required to act only a minor role in this film: [46, minutes 61, 62, 67 and 68]



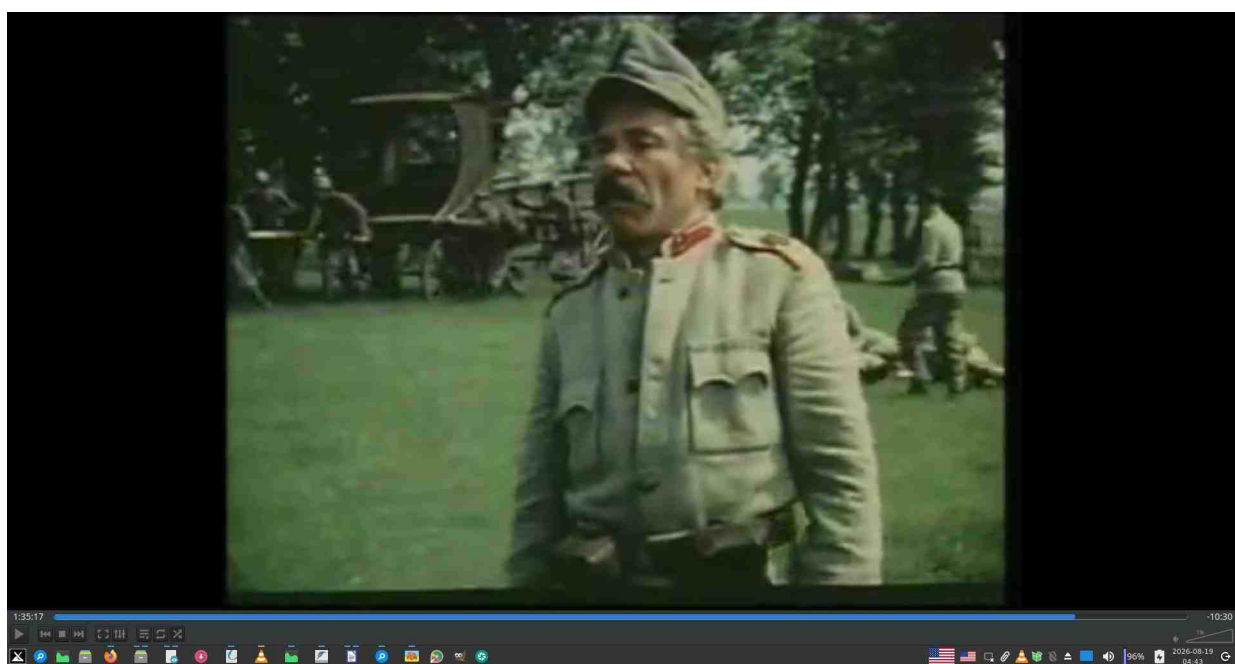
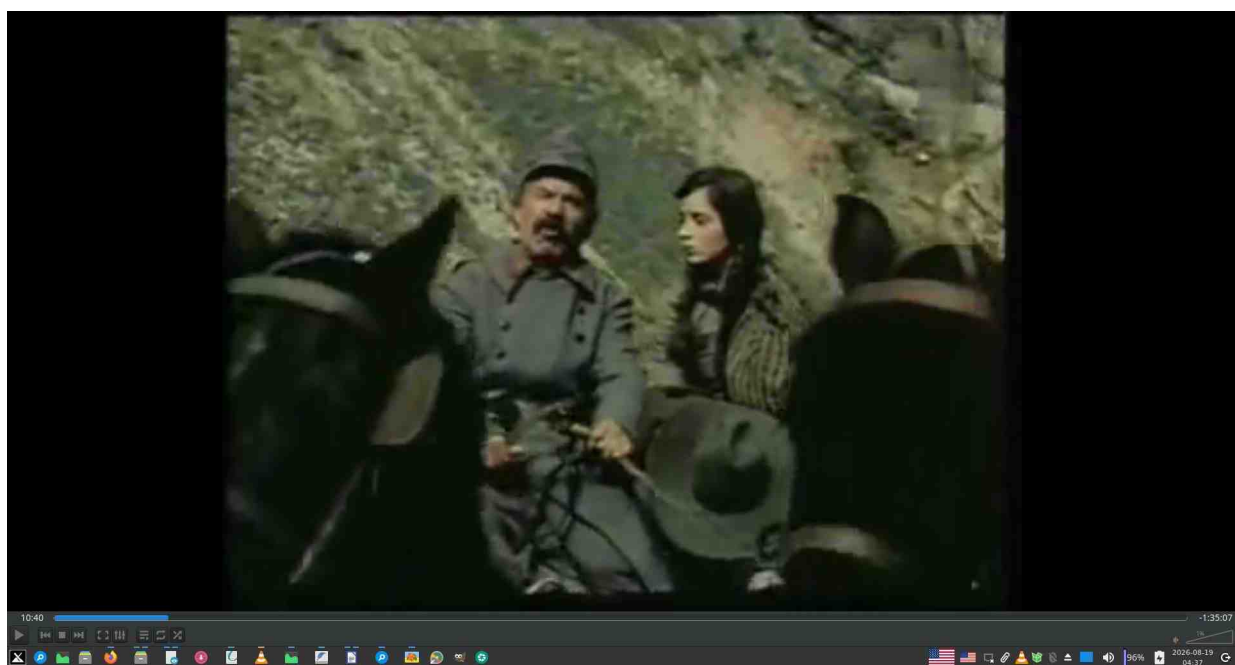


It must refer to Ilarion CIOBANU's superior national secret political status that in all the above clips of his face his image occupies the greatest area of the frame surface. Moreover, in the third clip he buries the face of Ion CARAMITRU in his left hand for a moment.

In the implementation of the guideline of creating and increasing his proficiency in film acting of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization, Ilarion CIOBANU as the officer “PERCEA” [Read approximately: 'pertʃeɬ.] was directly on-screen-connected with the film national star Ion CARAMITRU — graduated in acting, at around his 17th film, awarded 1 time till the shooting of this film [52] — as the medical major “Liviu MUREȘAN”: [46, minute 67]



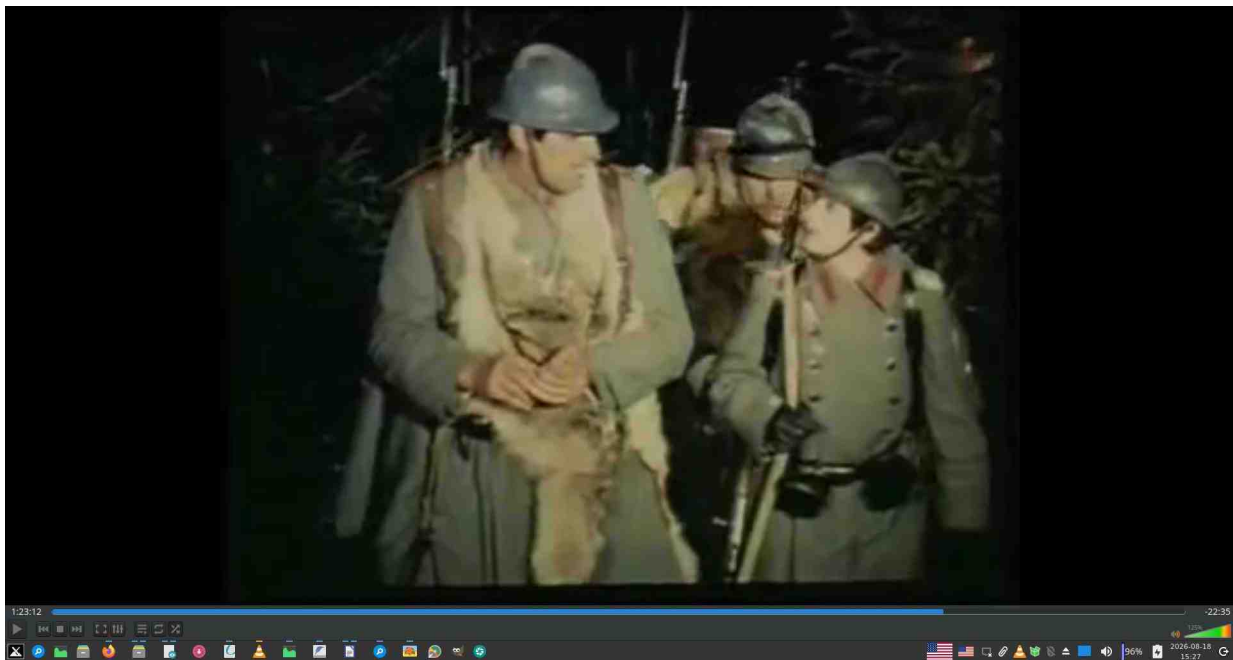
and indirectly with the film national stars Mihai MEREUȚĂ — at around his 40th film, awarded 1 time till the shooting of this film, [99] recurring from the films of Ilarion CIOBANU entitled “Setea” (The Thirst) of 1961, “Cartierul veseliei” (The District of Joy) of 1965, “Vremea zăpezilor” (The Time of Snow) of 1966, “Apoi s-a născut «Legenda»” (Then there arose the “Legend”) of 1969, “Mihai Viteazul” (Michael the Brave or The Last Crusade) of 1971, “Frații” (The Brothers) of 1971, “Facerea lumii” (The Making of the World) of 1971, “Asediul” (The Assault) of 1971, “Cu mâinile curate” (With Clean Hands) of 1972, “Cantemir” of 1975, and “Pe aici nu se trece” (No Trespassing) of 1975 — as “BĂDEAȚĂ”, [Read approximately: bə'deatsə.] [47] [46, minutes 11 and 96]

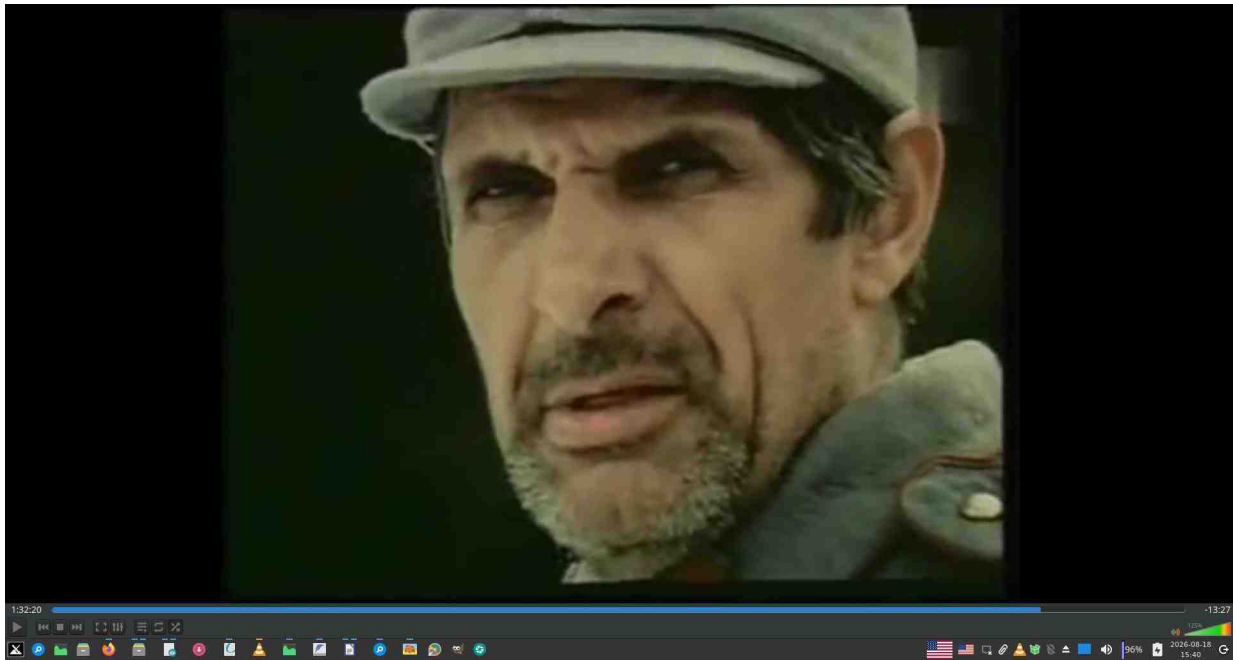


Amza PELLEA — at around his 46th film, awarded 3 times till the shooting of this film, [61] recurring from the films of Ilarion CIOBANU entitled “Setea” (The Thirst) of 1961, “Răscoala” (The Revolt) of 1966, “Columna” (The Column) of 1968, “Războiul domnițelor” (The War of Princesses) of 1969, “Mihai Viteazul” (Michael the Brave or The Last Crusade) of 1971, “Nemuritorii” (The Immortals) of 1974, “Ultimul cartuş” (The Last Cartridge) of 1973, “Cantemir” of 1975, “Mușchetarul român” (The Romanian Musketeer) of 1975, and “Pentru Patrie” (For the Fatherland) of 1978 — as a transylvanian officer, [47] [46, minute 67]



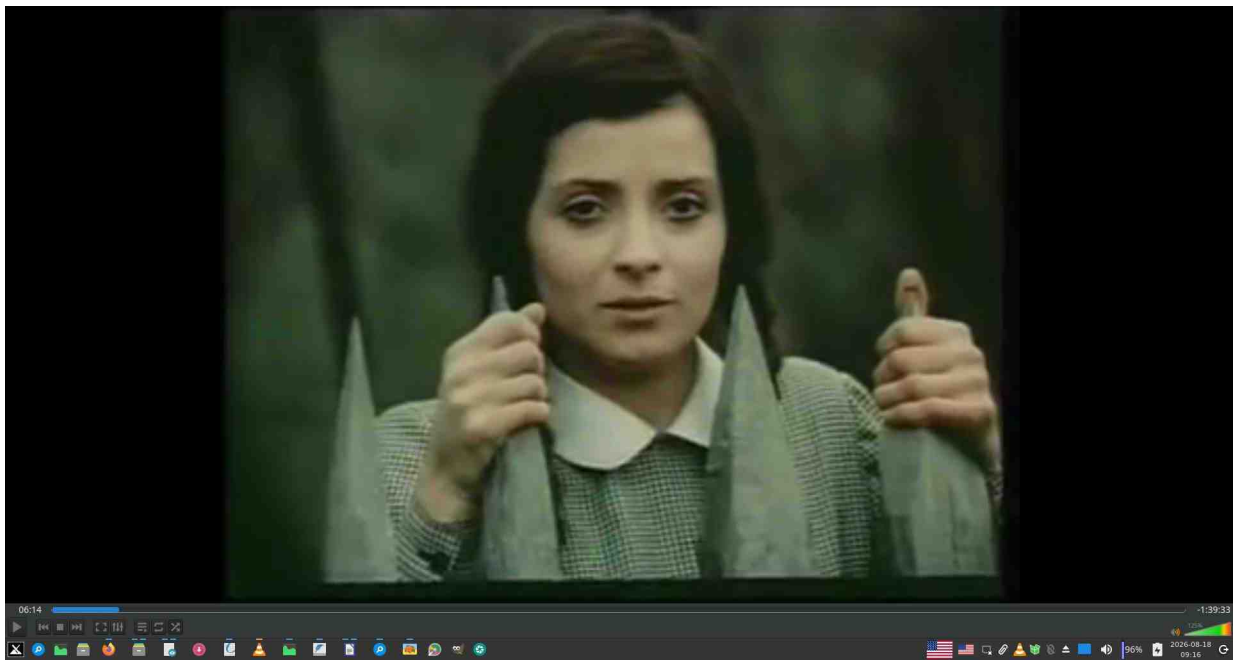
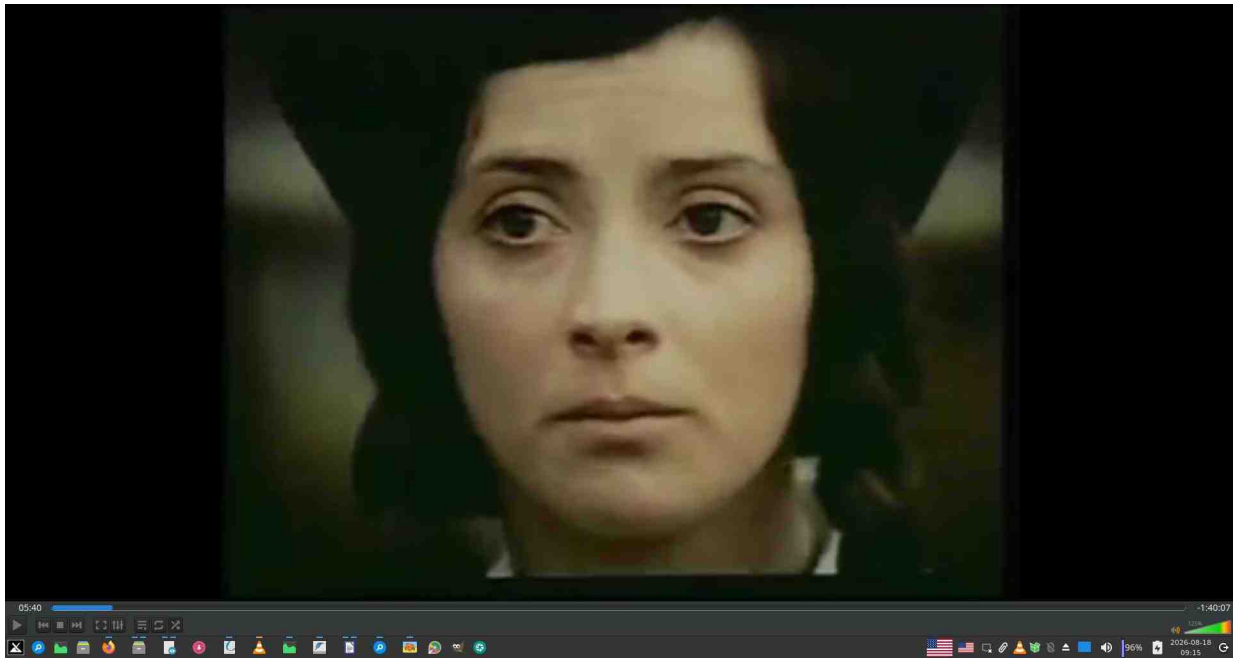
and with his parallel actor Alexandru Virgil PLATON — at around his 19th film, [133] recurring from the films of Ilarion CIOBANU entitled “Setea” (The Thirst) of 1961, “Golgota” (Golgotha) of 1966, “Columna” (The Column) of 1968, and “Mușchetarul român” (The Romanian Musketeer) of 1975 — as a soldier: [46, minutes 84 and 93]

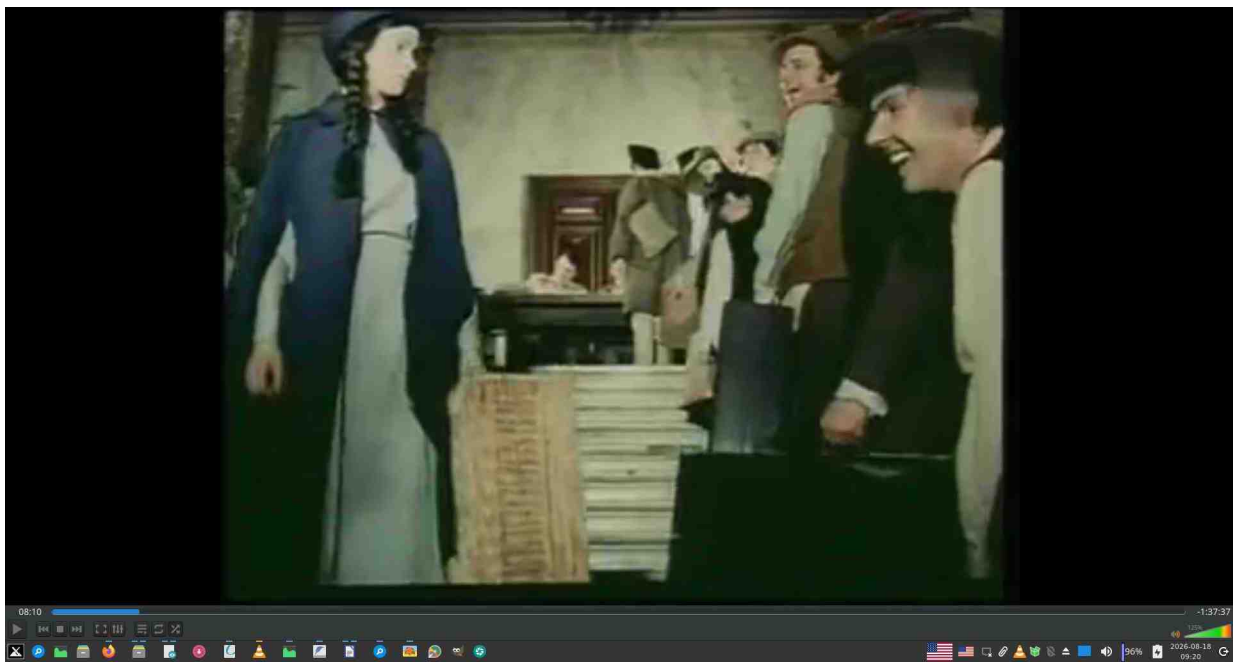
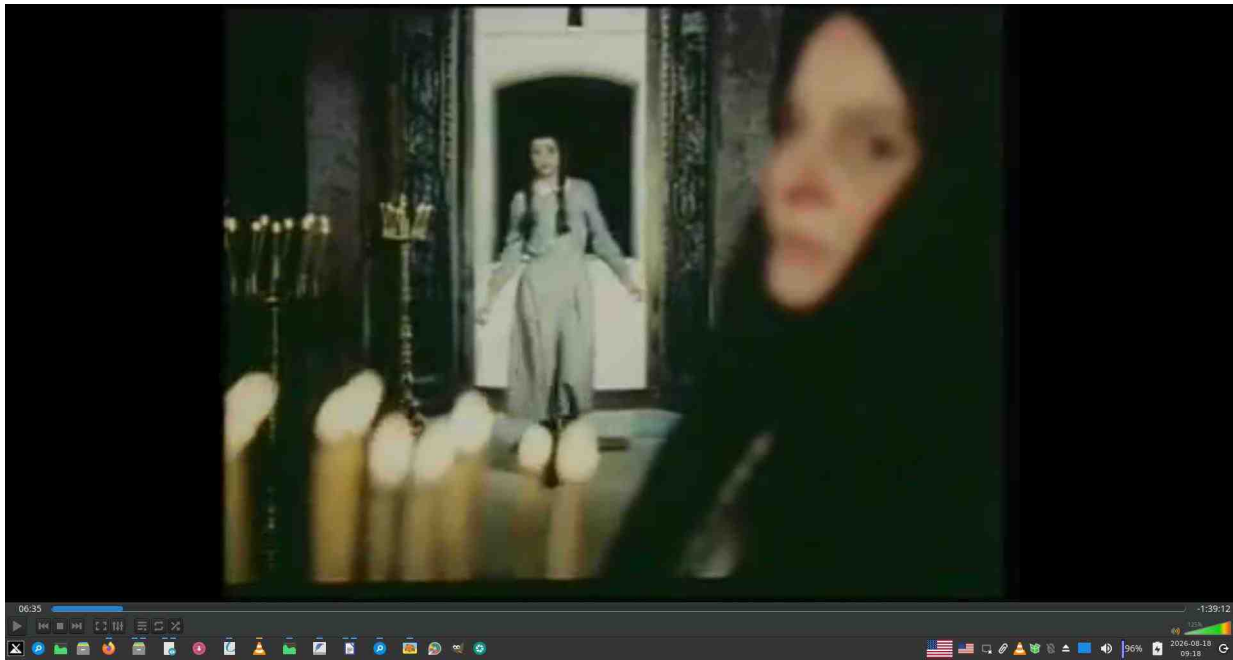


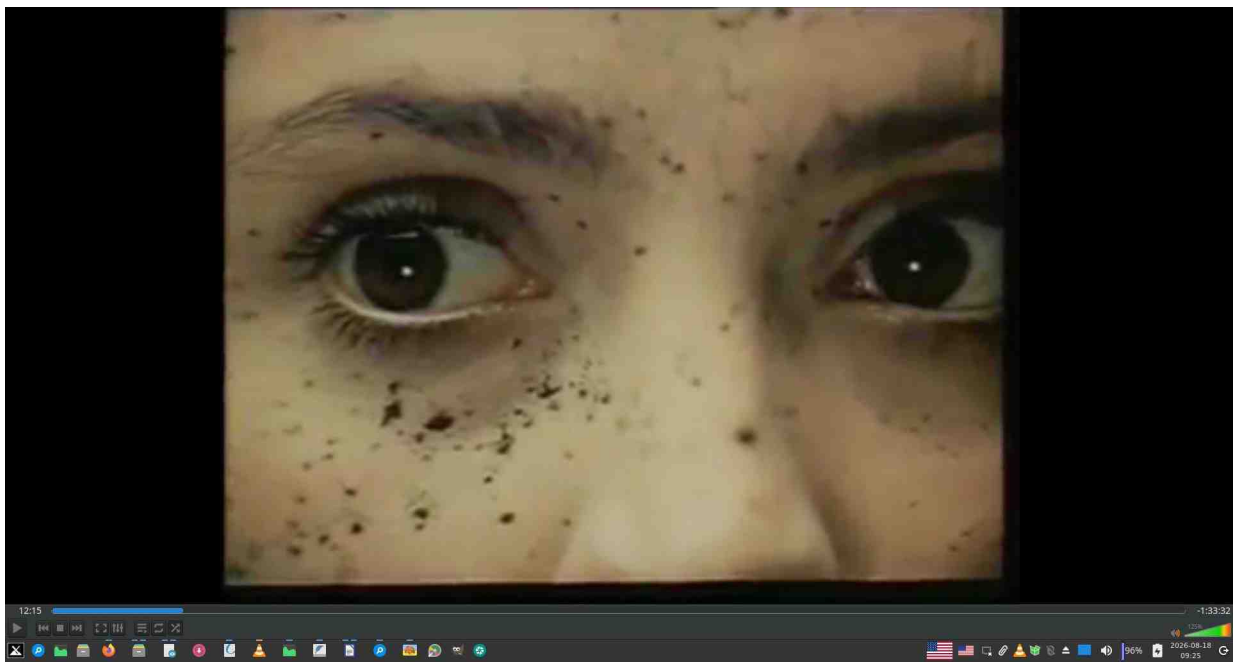
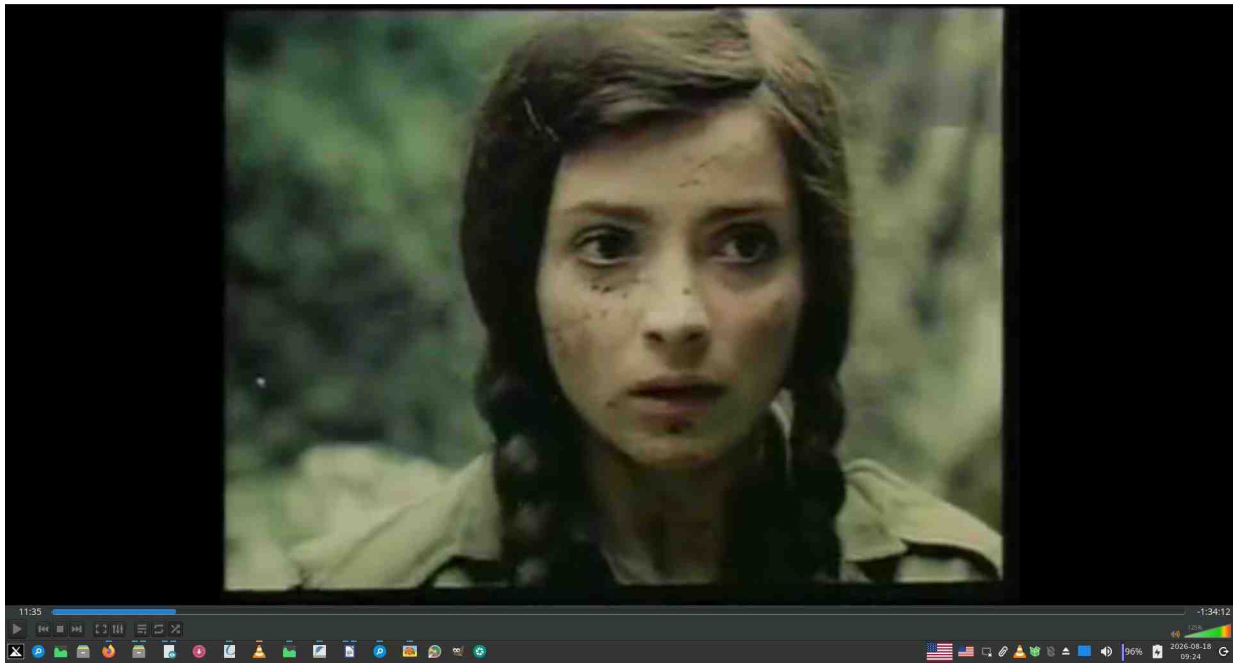


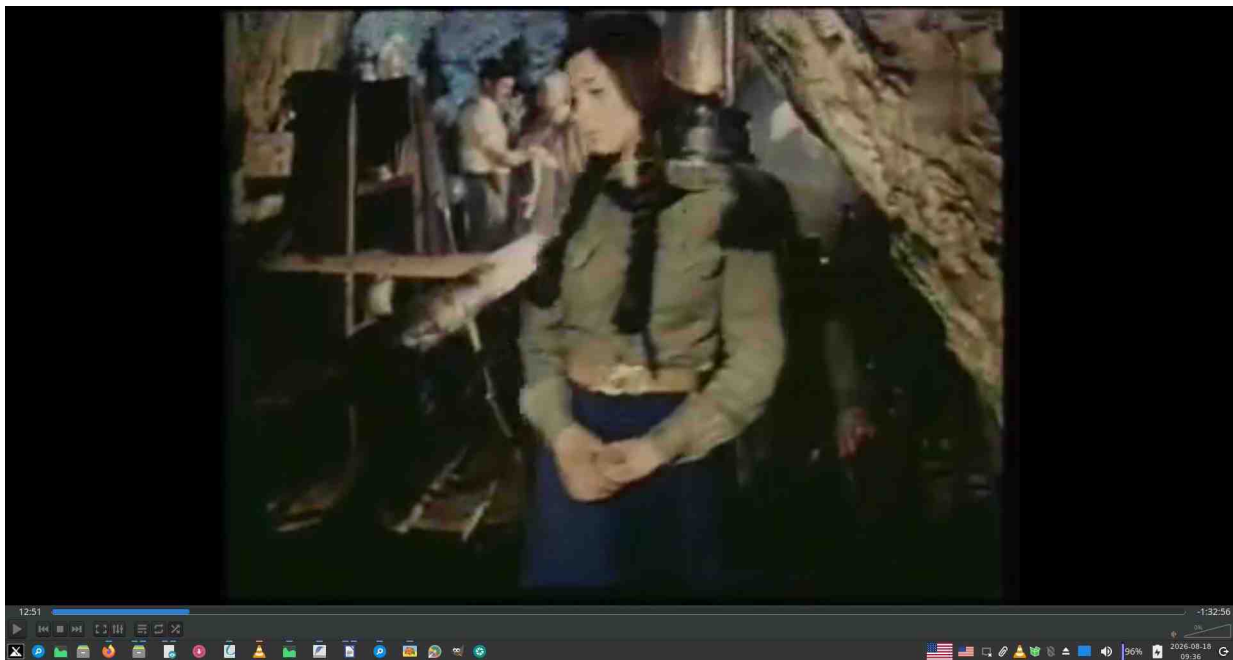
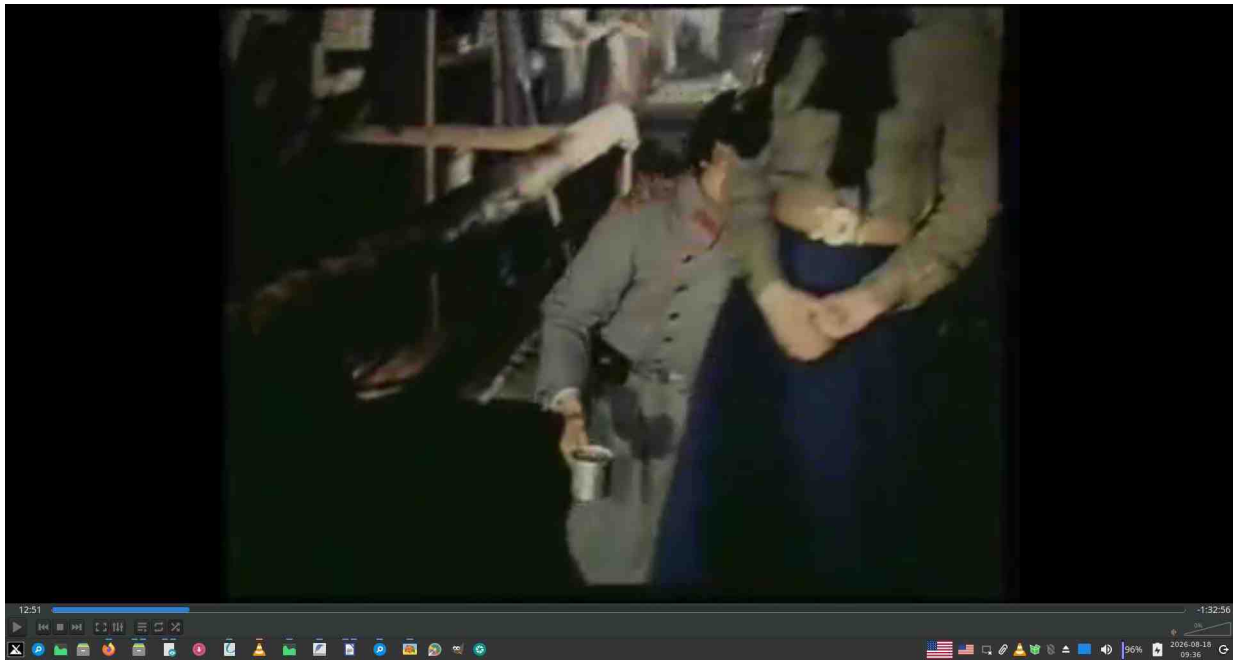
The film entitled “Ecaterina TEODOROIU” of 1978 credited Ilarion CIOBANU and Amza PELLEA with the label “with the participation of”, [46, minute 2] while the other credited actors with the label “with”. [46, minute 2] With this, the film presumably protected, formulated, and programed the outstanding national secret political statuses of Ilarion CIOBANU and Amza PELLEA as compared to the rest of the actors, considered “ordinary” from the national secret political point of view of the romanian national secret political organization.

In the implementation of the relationship and marriage guideline of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization at the time of shooting this film presumably in 1978 — when he was married [85] — in the hope of obtaining at least one Ilarion CIOBANU “moonchild” [78] with each of them, and even re-marrying one of them, Ilarion CIOBANU was indirectly connected with Stela FURCOVICI — without graduation in acting, at her 1st film [164] — as the romanian national heroine “Ecaterina TEODOROIU”, by incisively promoting her face, dressed body, and partly and completely naked legs: [46, minutes 6, 7, 7, 9, 12, 13, 13, 13, 14, 14, 16, 17, 18, 18, 19, 22, 24, 25, 26, 28, 29, 29, 38, 33, 34, 37, 39, 42, 43, 48, 49, 53, 53, 54, 54, 56, 57, 59, 60, 72, 73, 75, 78, 78, 78, 79, 87, 89, 98, 99, 99, 99 and 99]

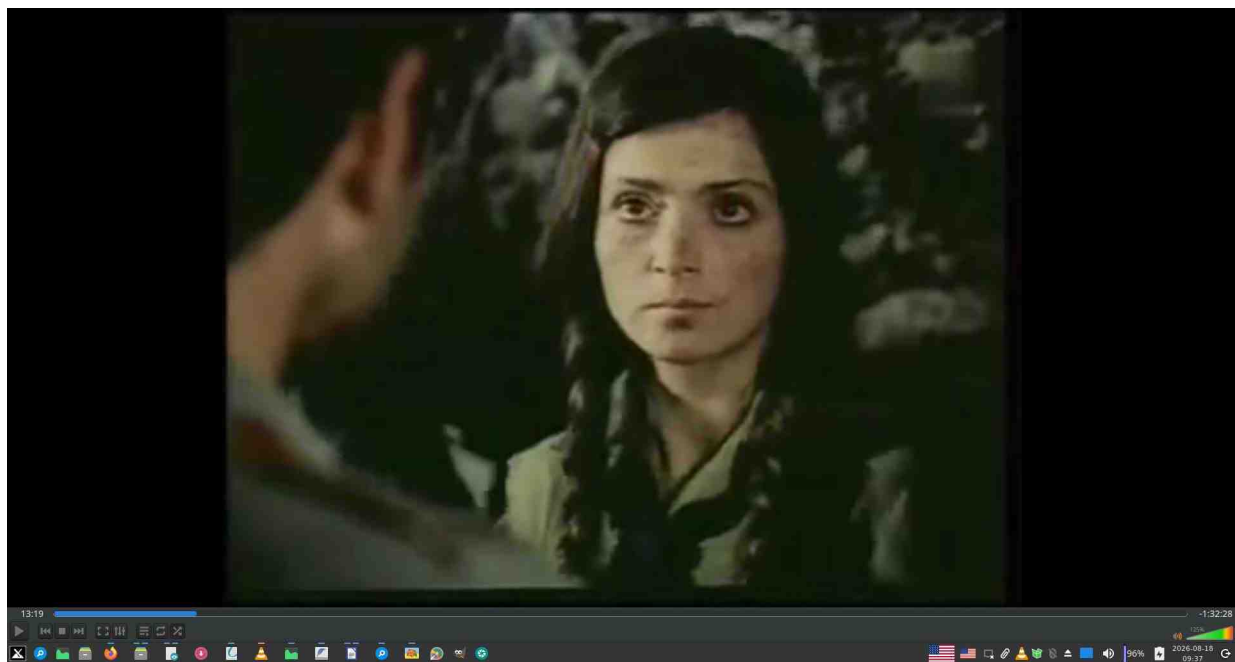


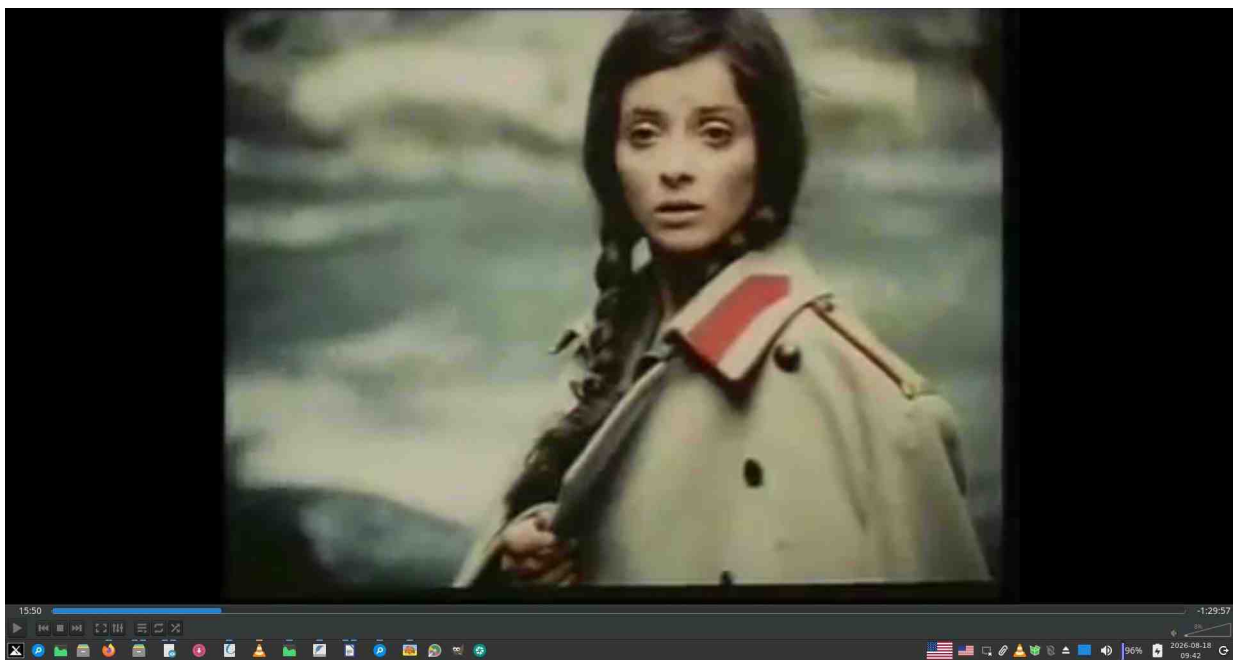
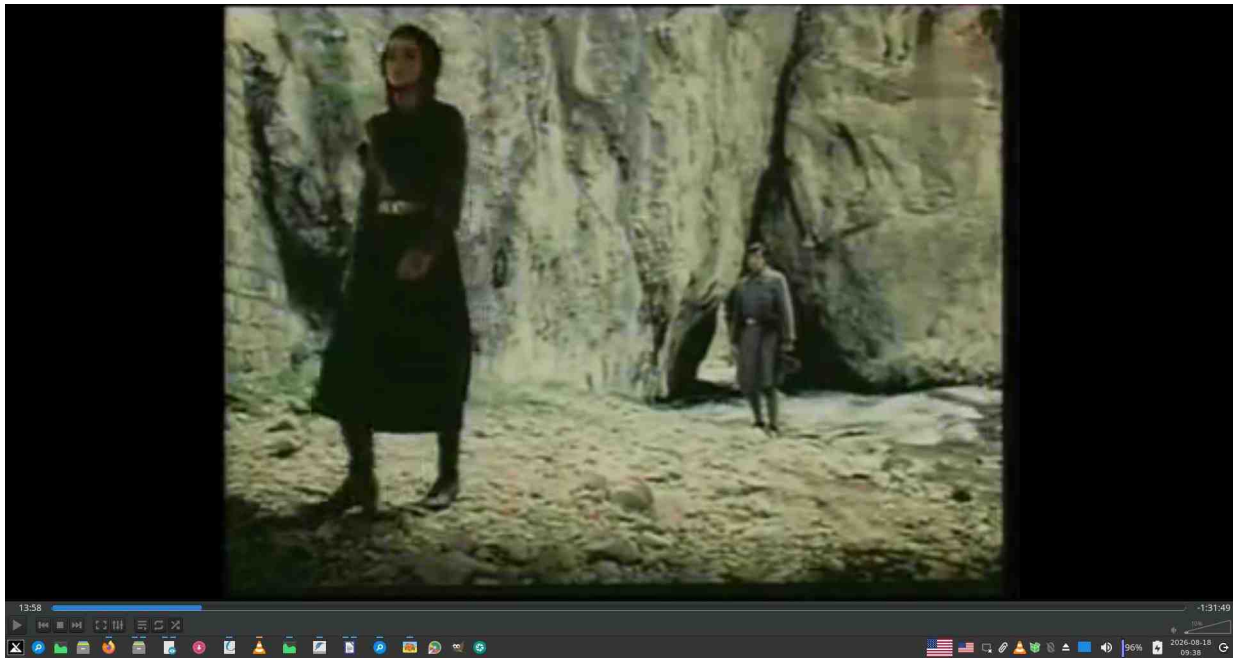


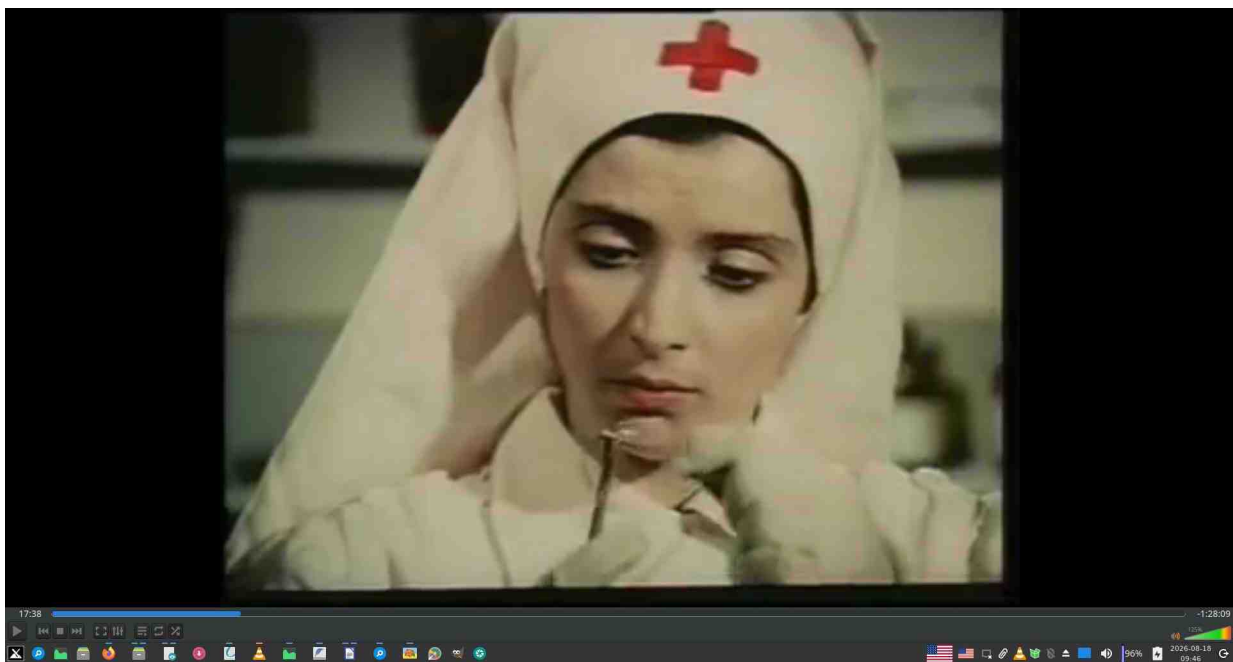
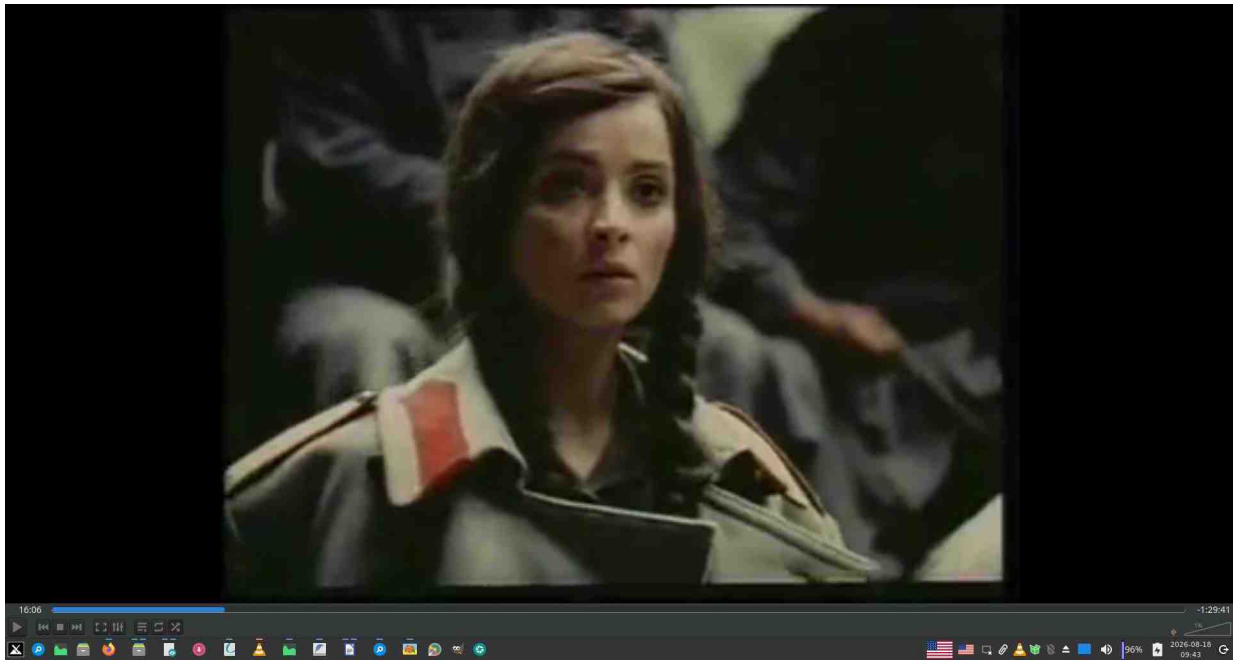


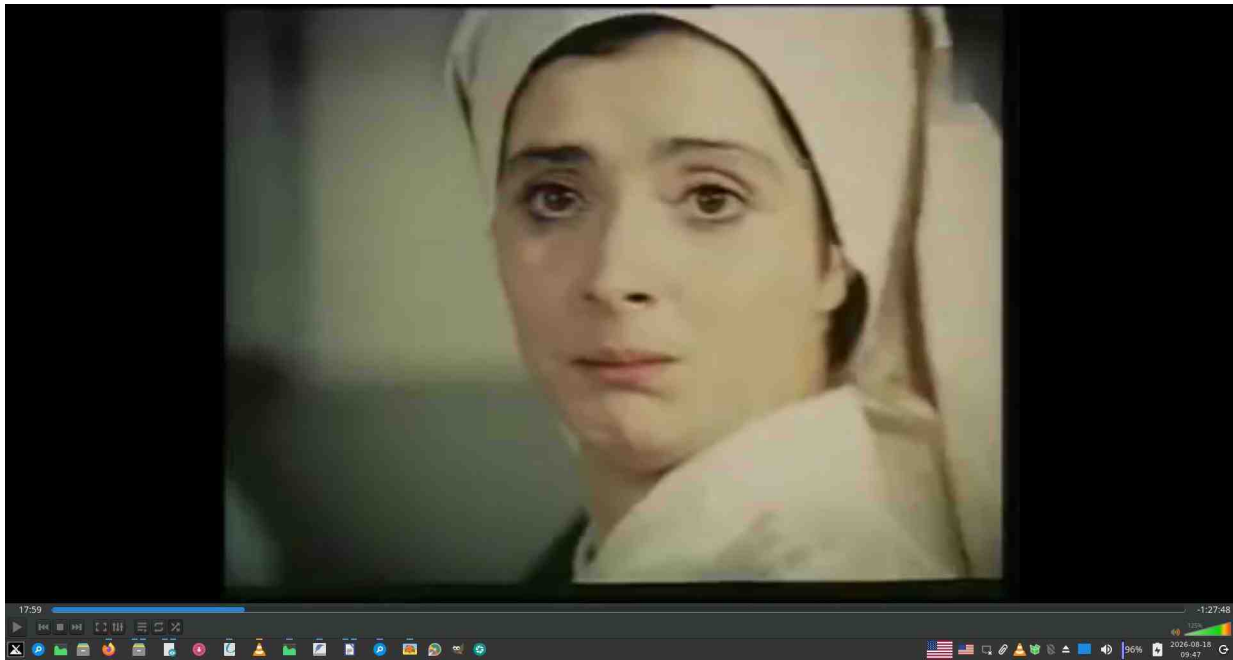


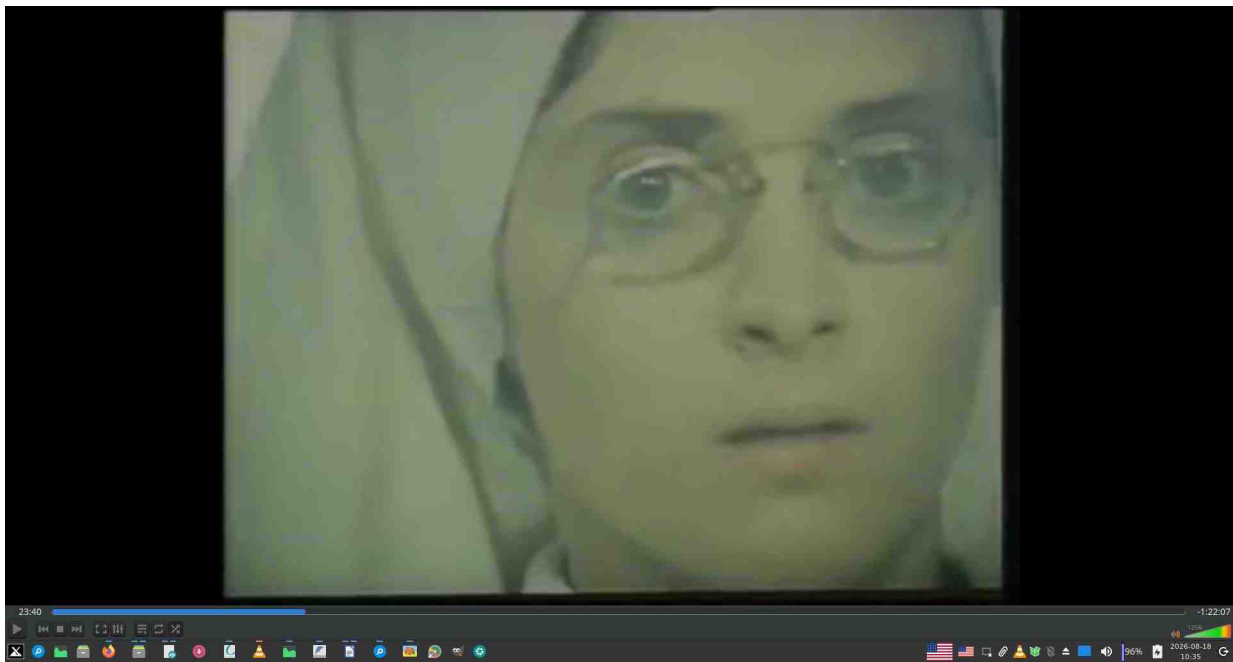
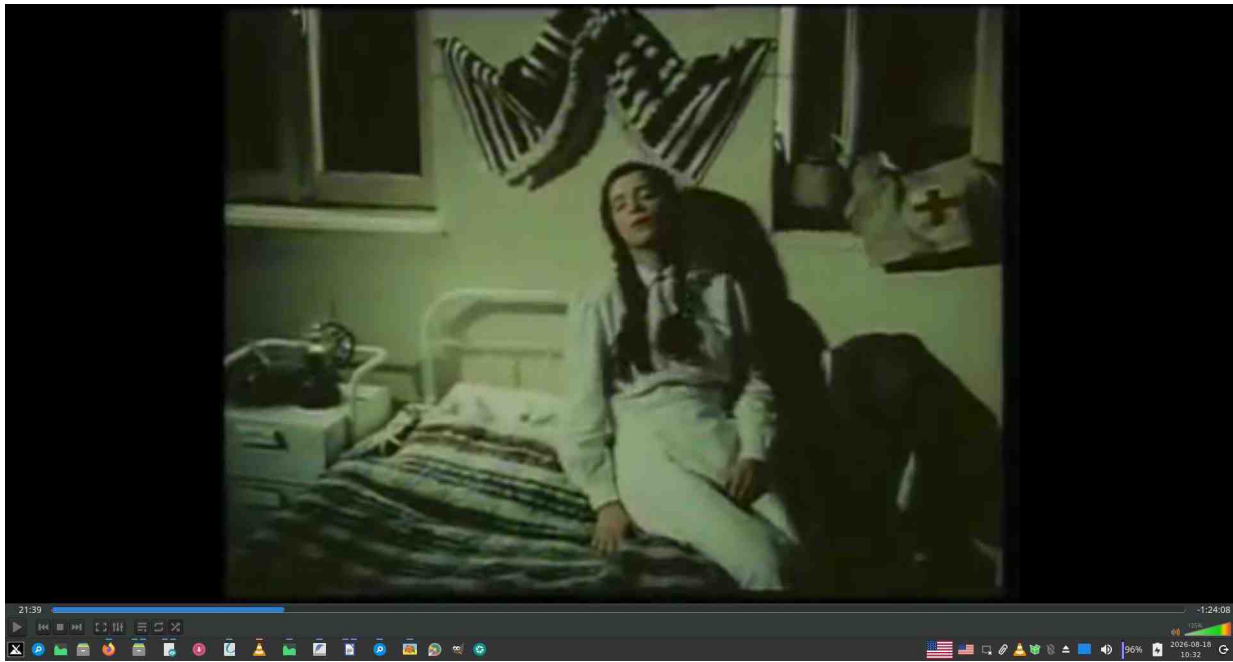
— it corroborates the hypothesis of sexual promotional character relative to Ilarion CIOBANU of the clips of Stela FURCOVICI as “Ecaterina TEODOROIU” particularly and of the other actresses in the films of Ilarion CIOBANU generally, the similarity between the above V configuration of the hands of Stela FURCOVICI and the V configuration of the respective decorative lines on the dress of Adriana NICOLESCU as “Nadina” in the film of Ilarion CIOBANU entitled “Răscoala” (The Revolt) of 1966, both in the V form of a stylized vagina: [6, minute 45] —

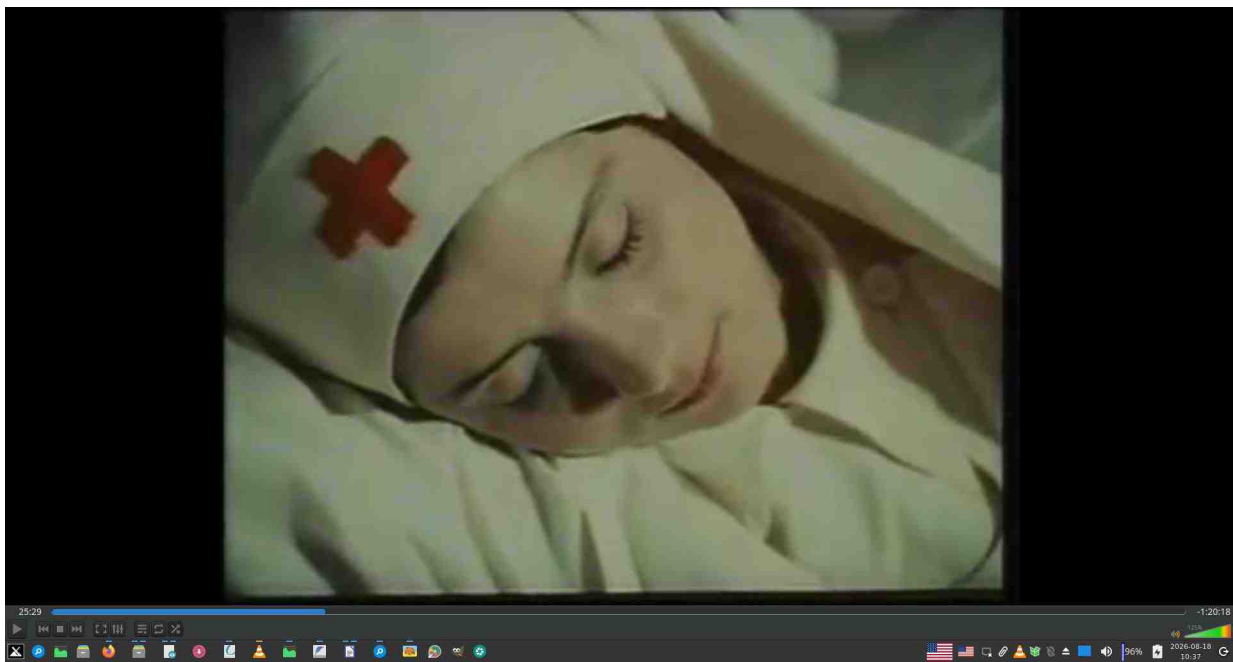


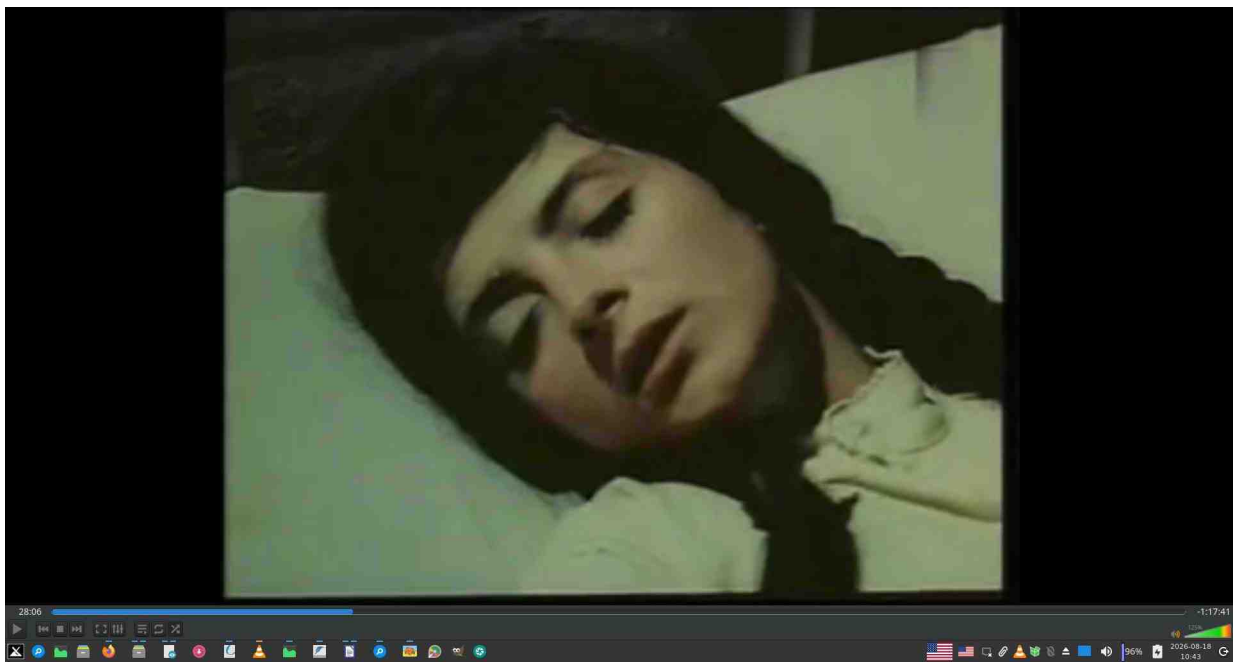
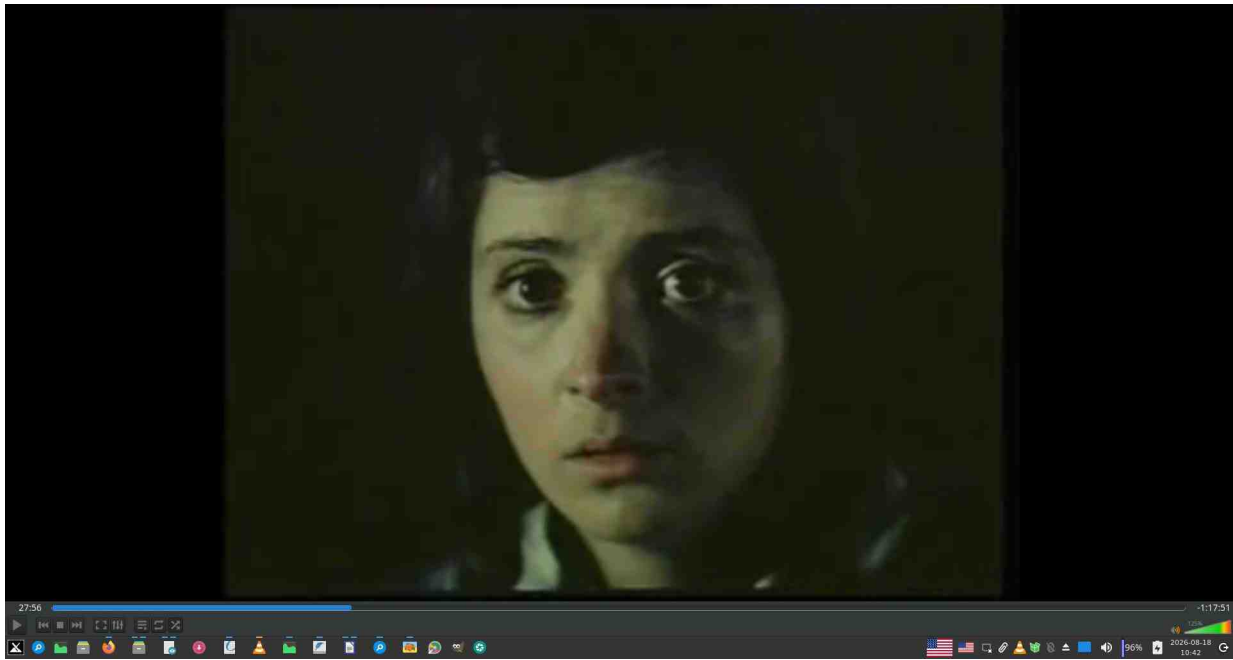


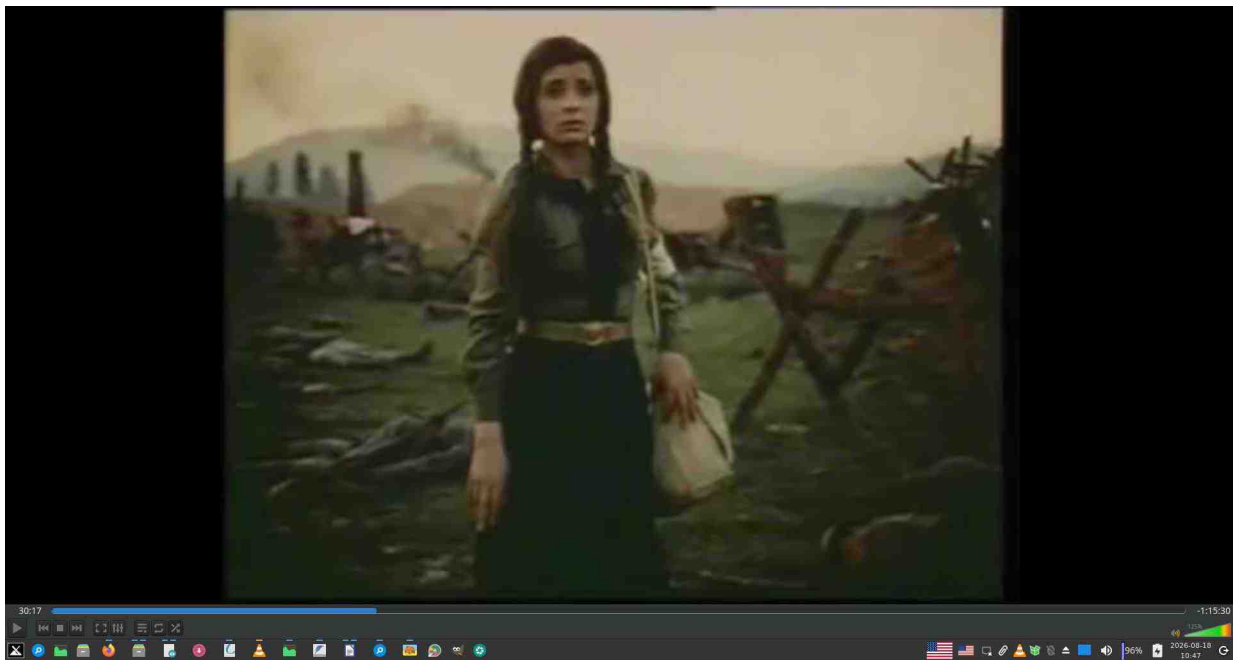


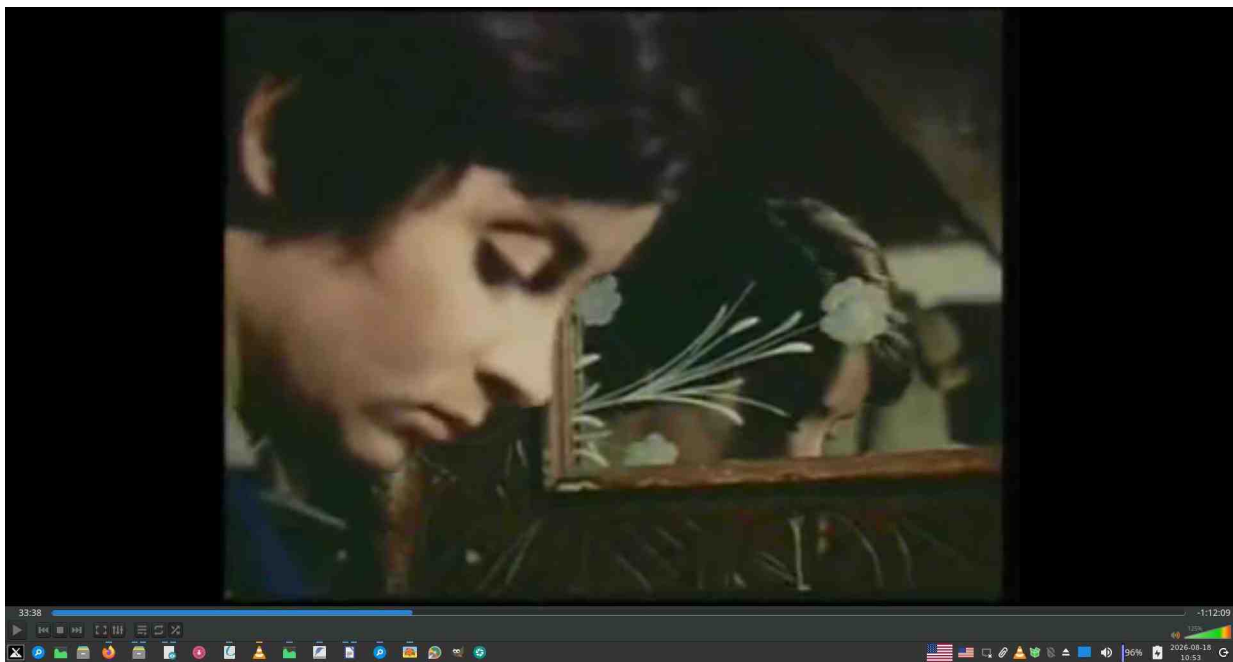
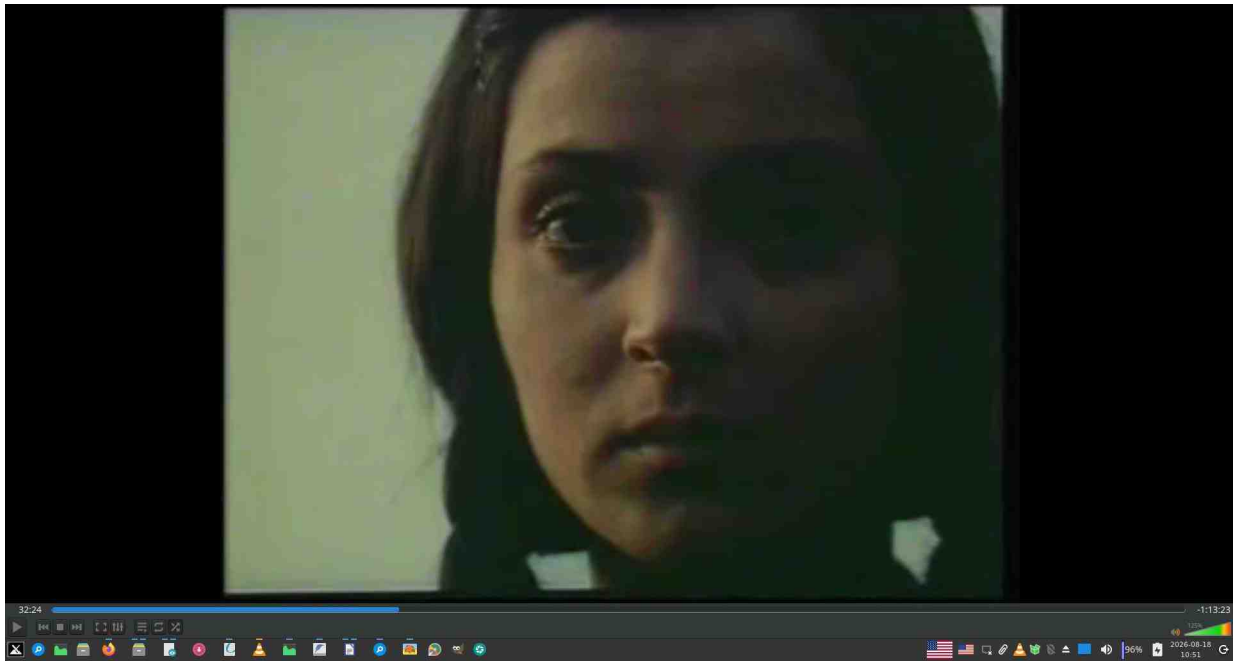


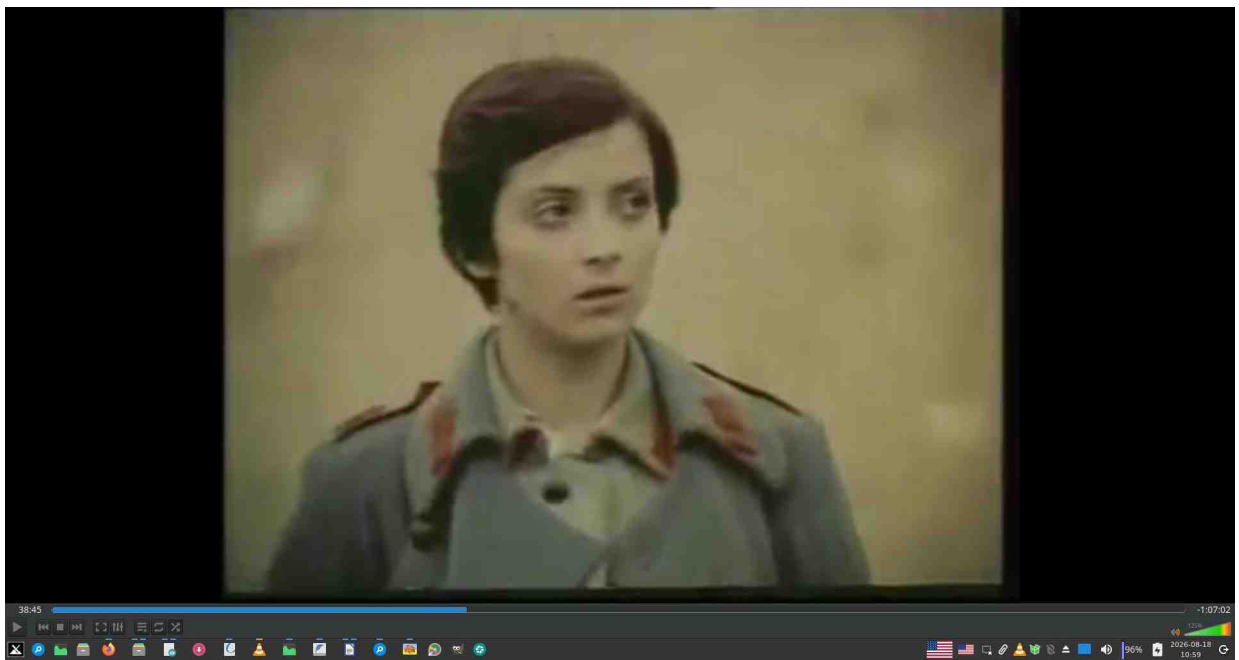


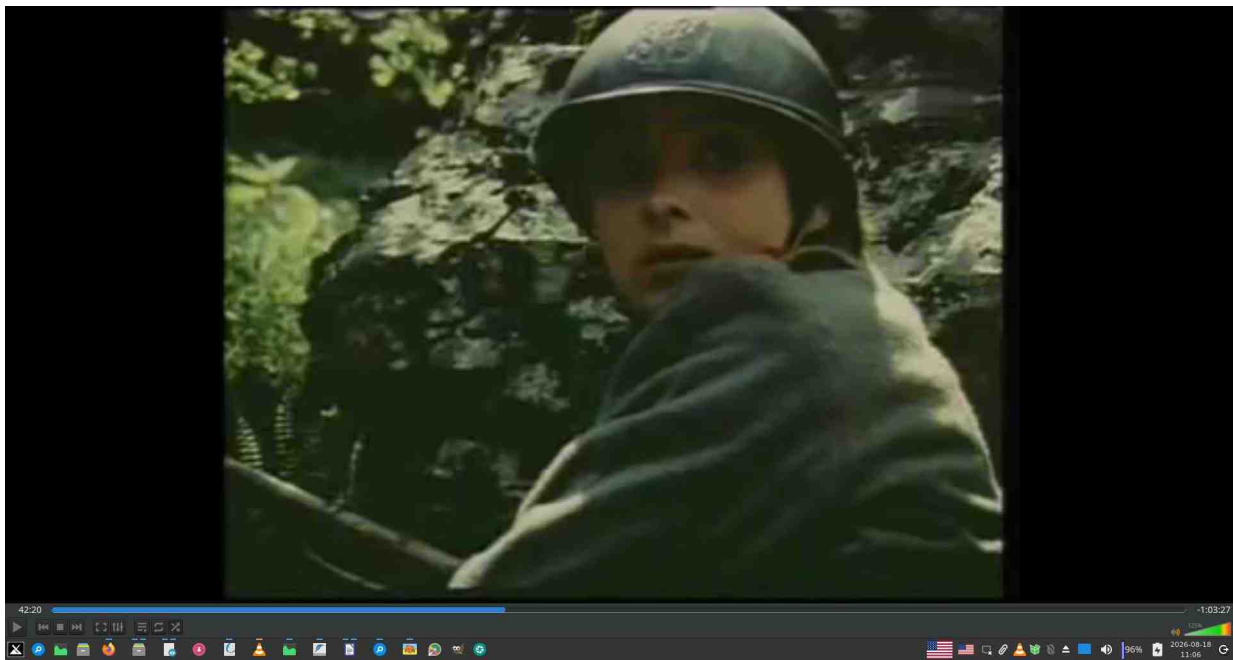


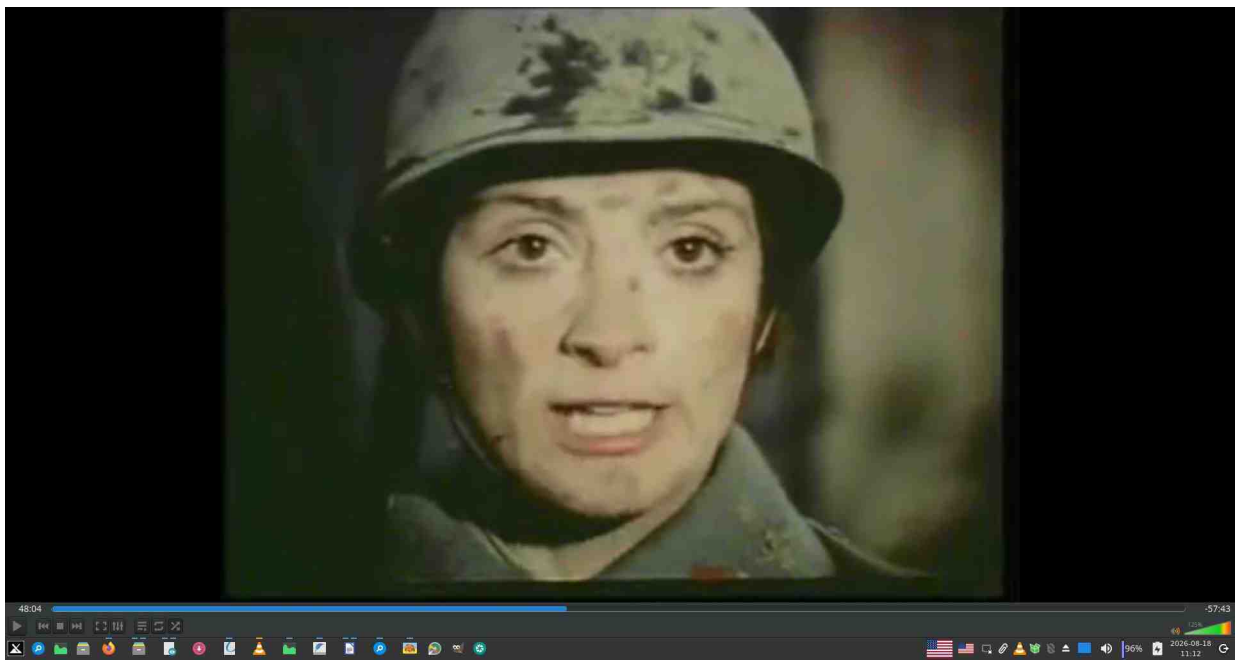
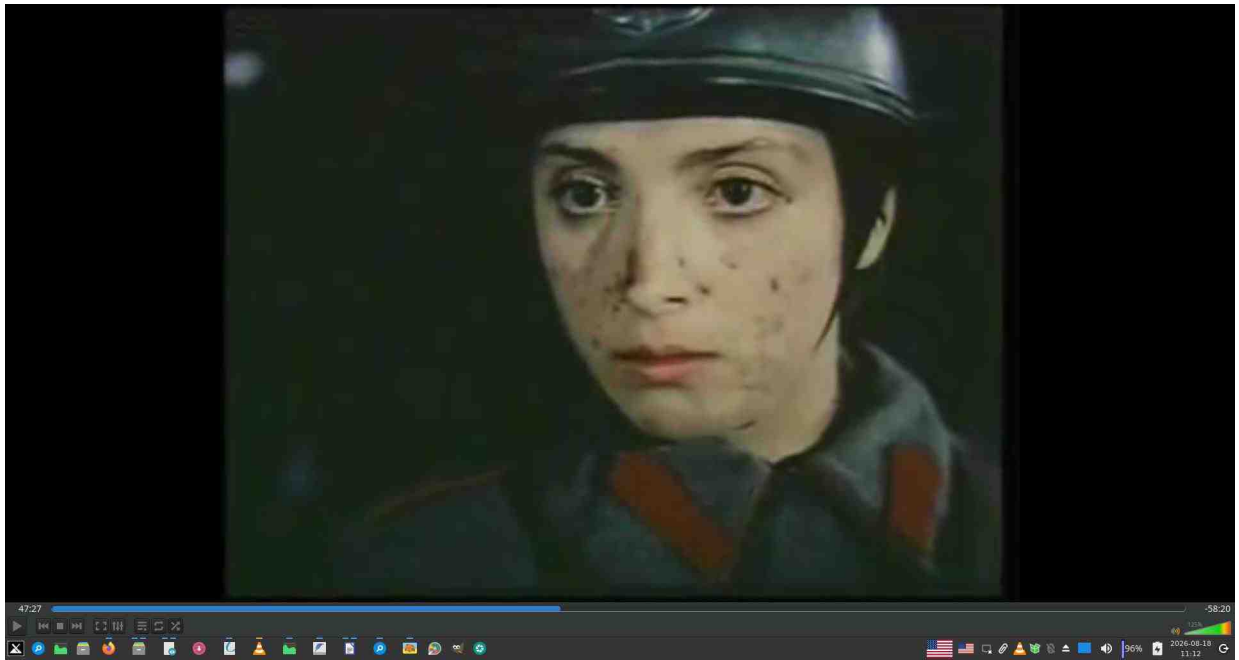


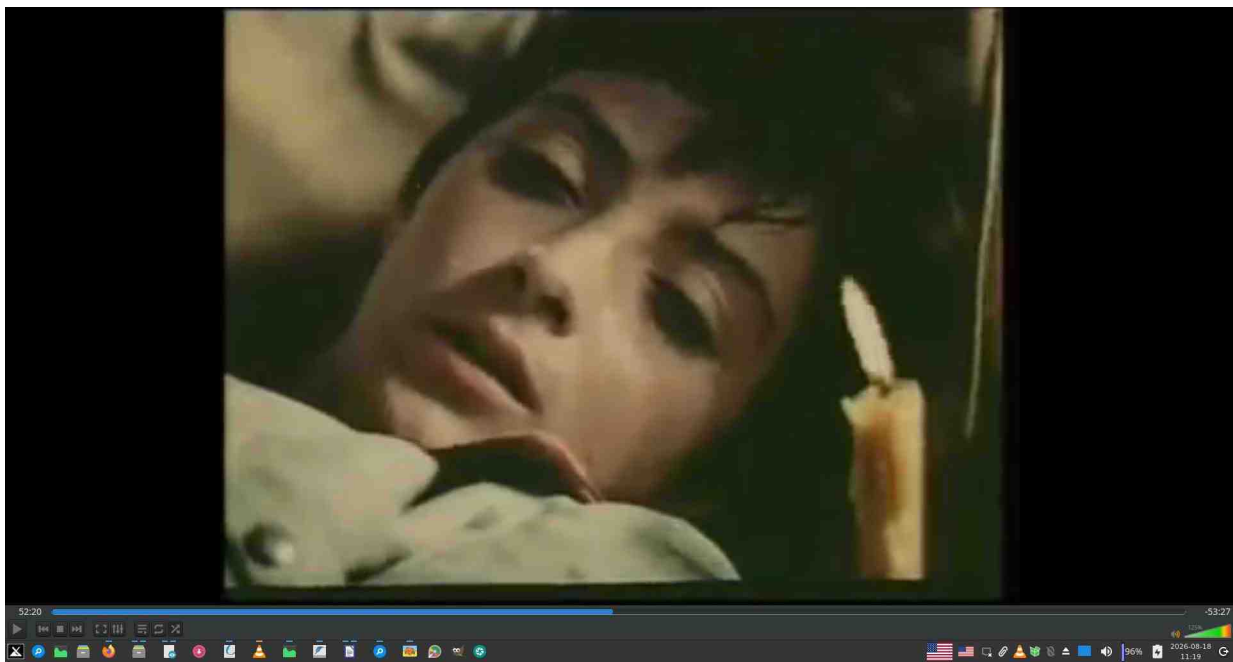
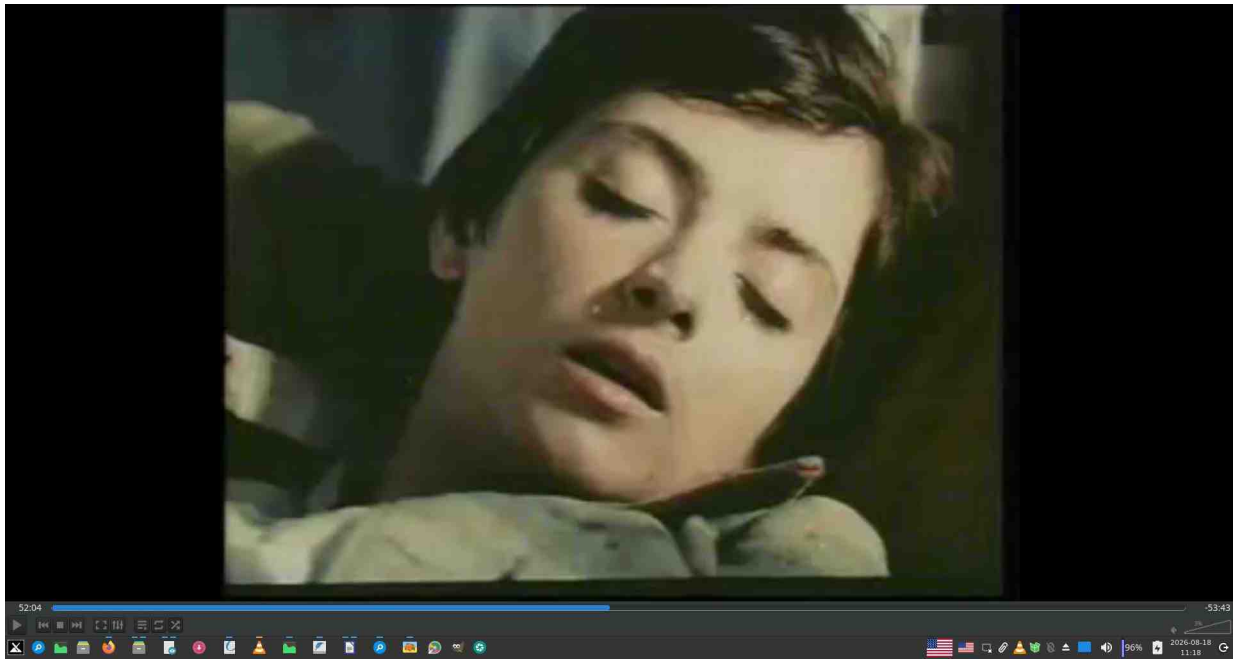


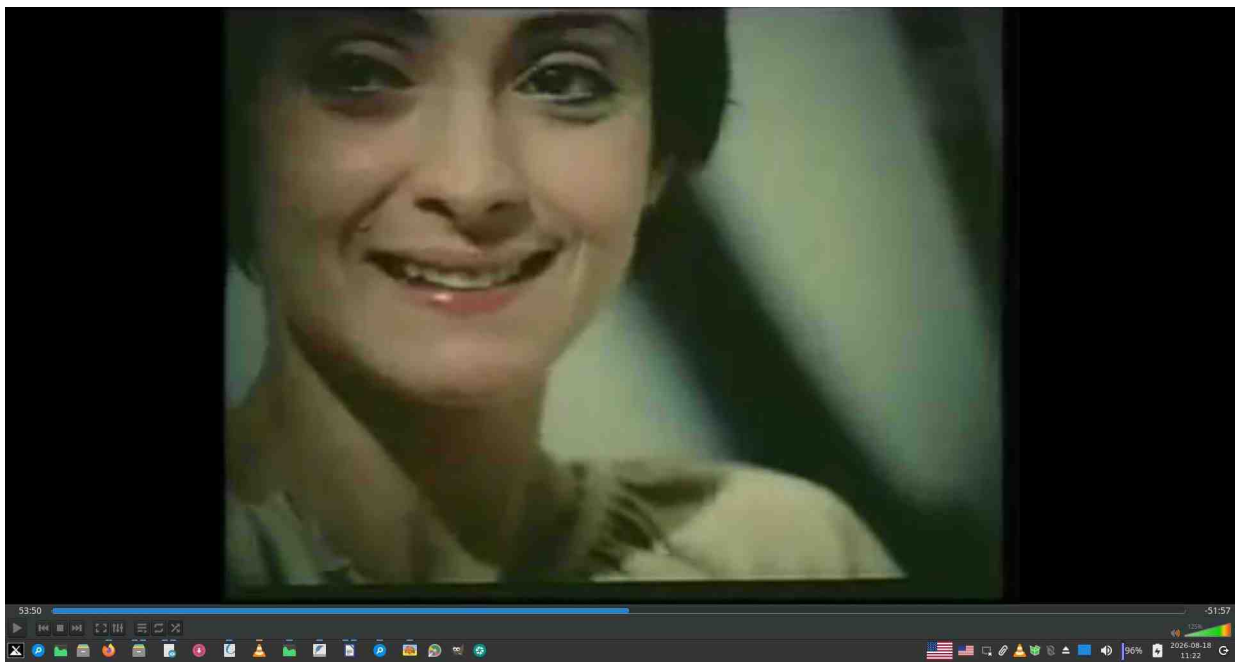
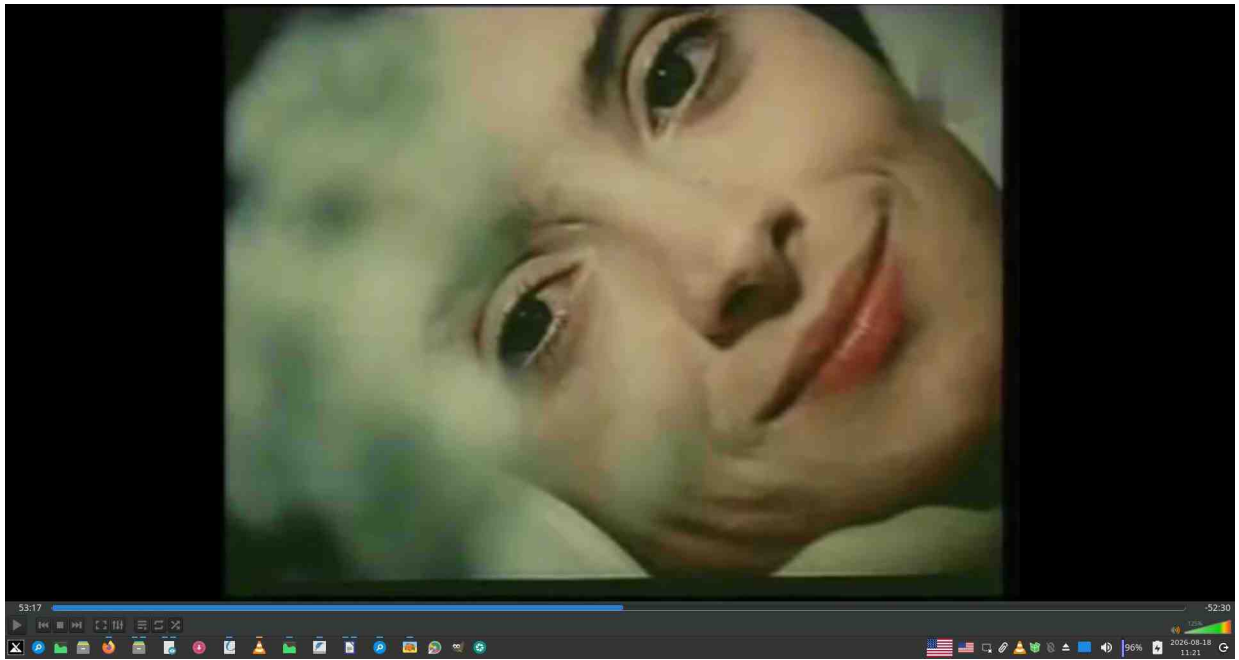


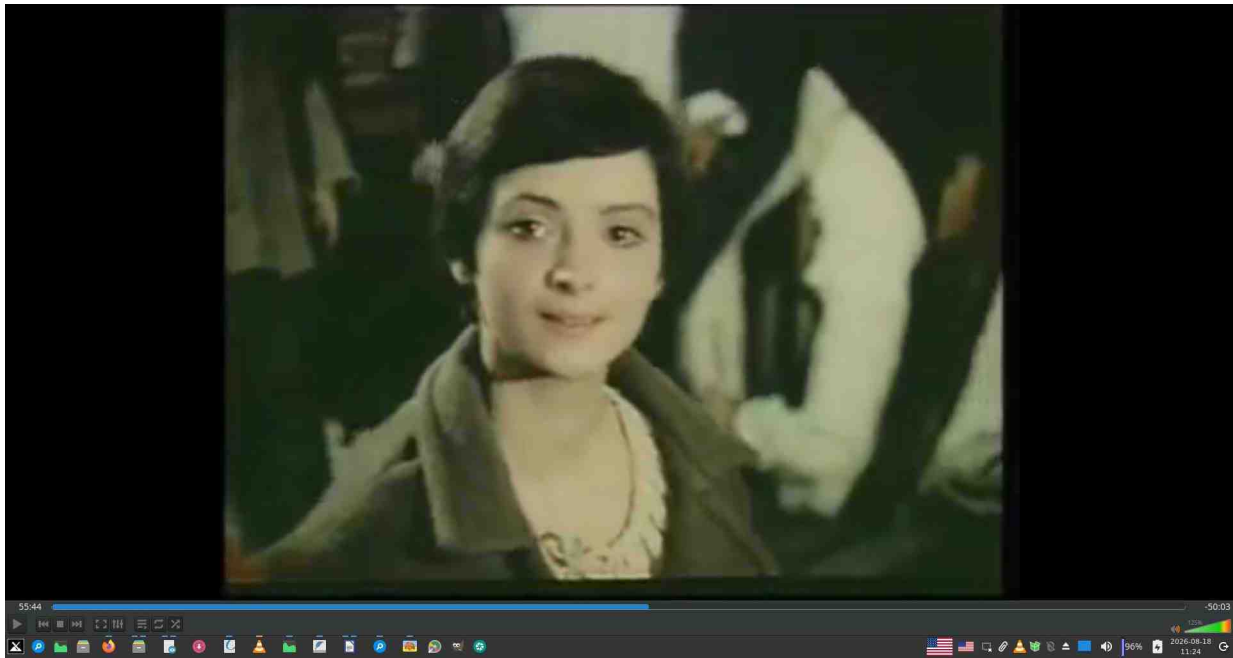


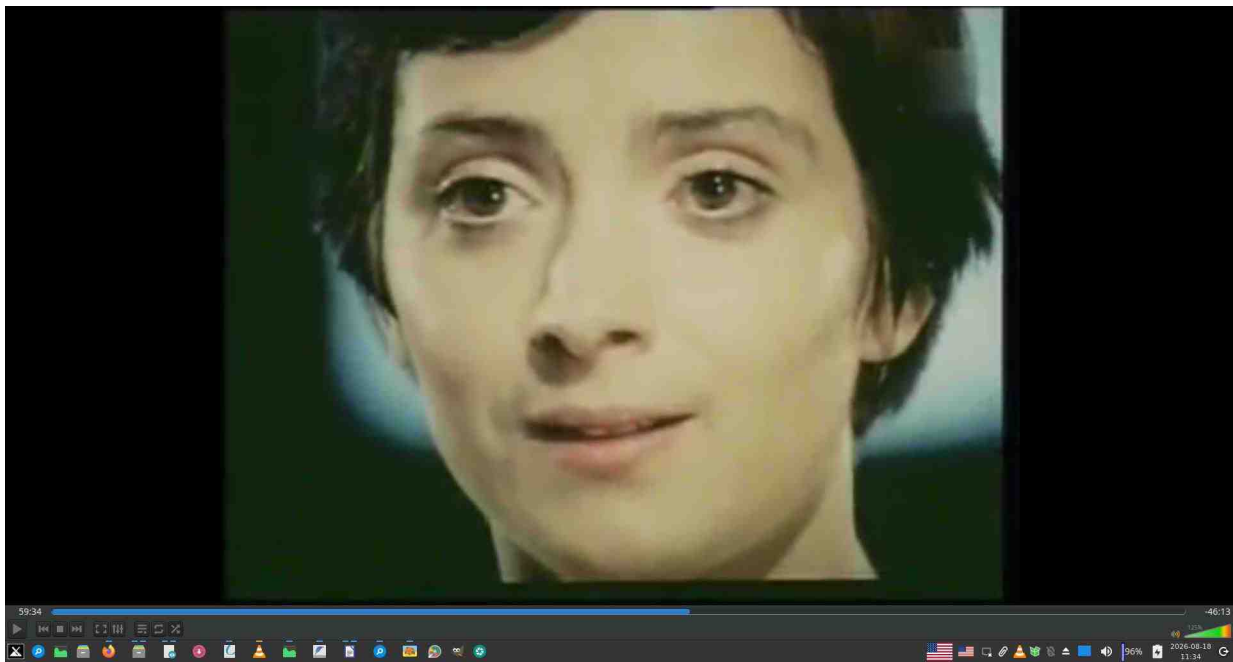
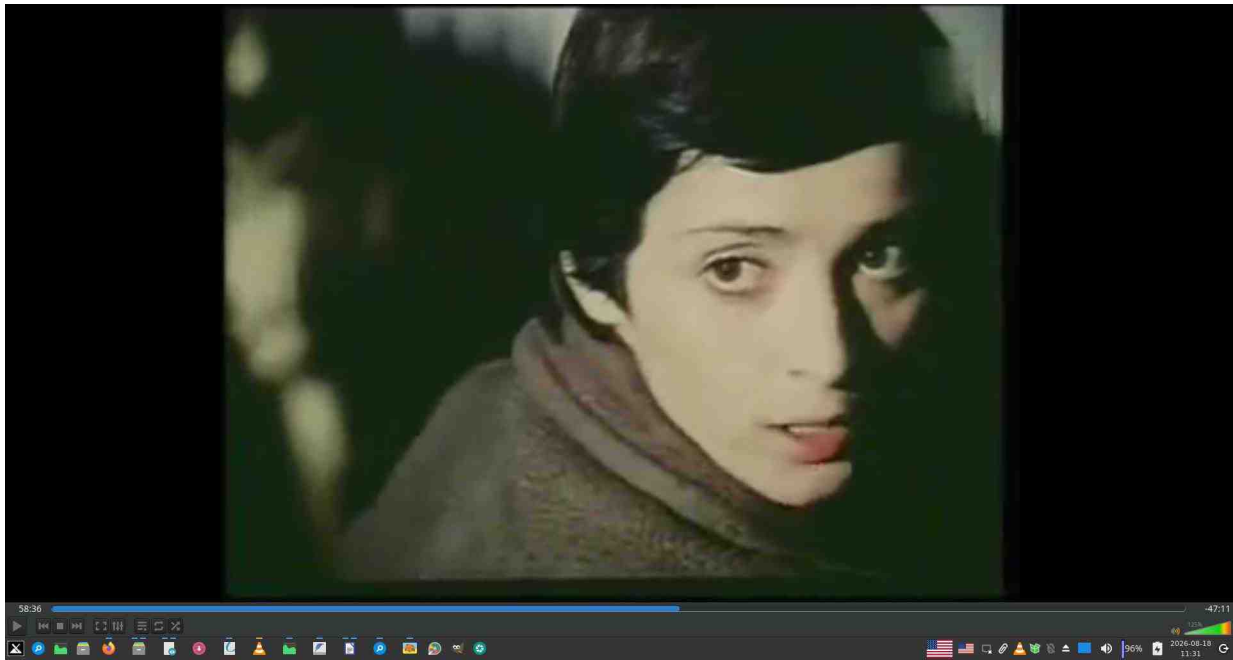


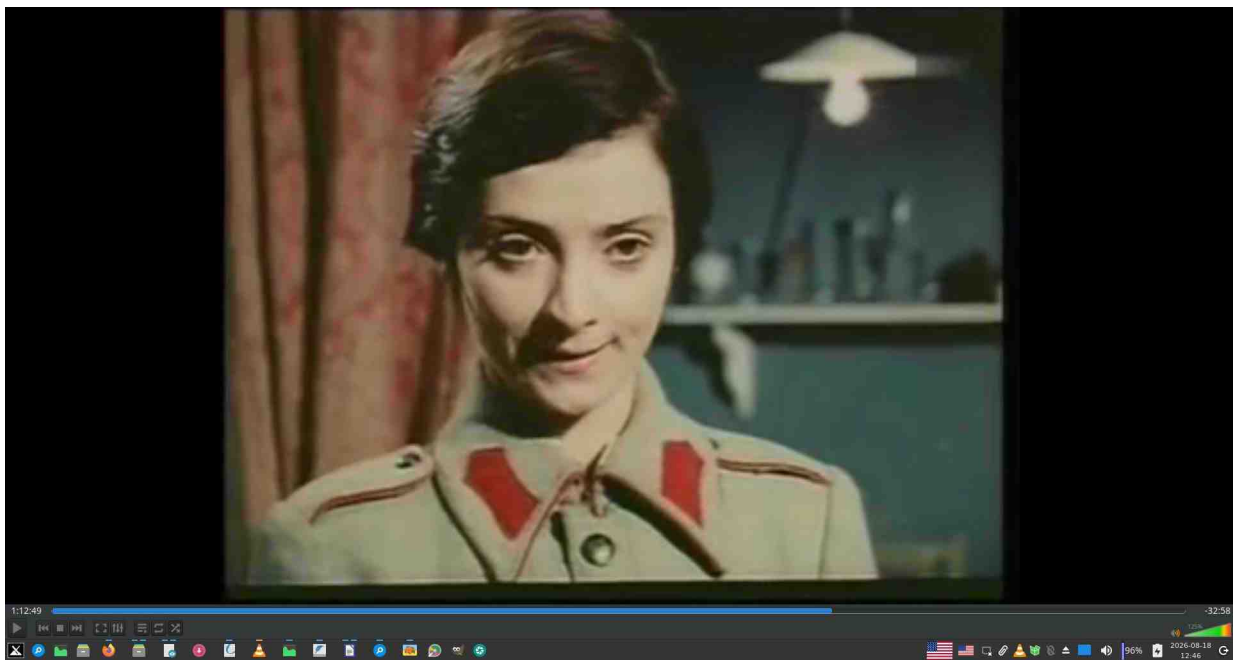
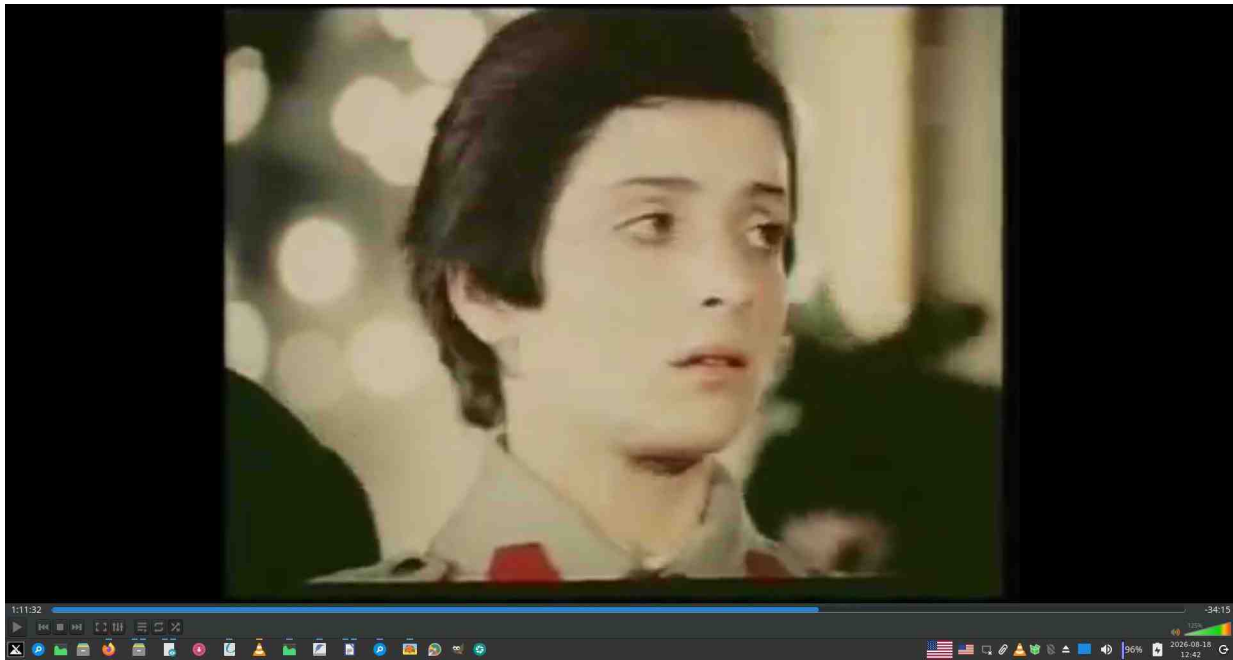


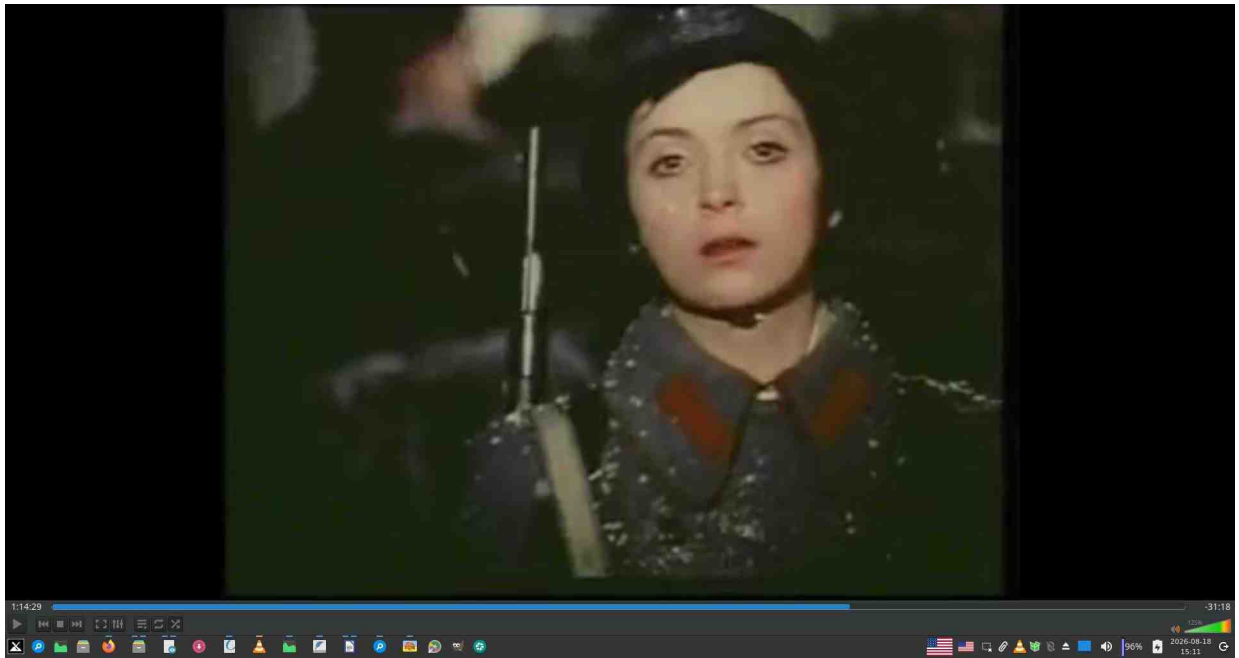


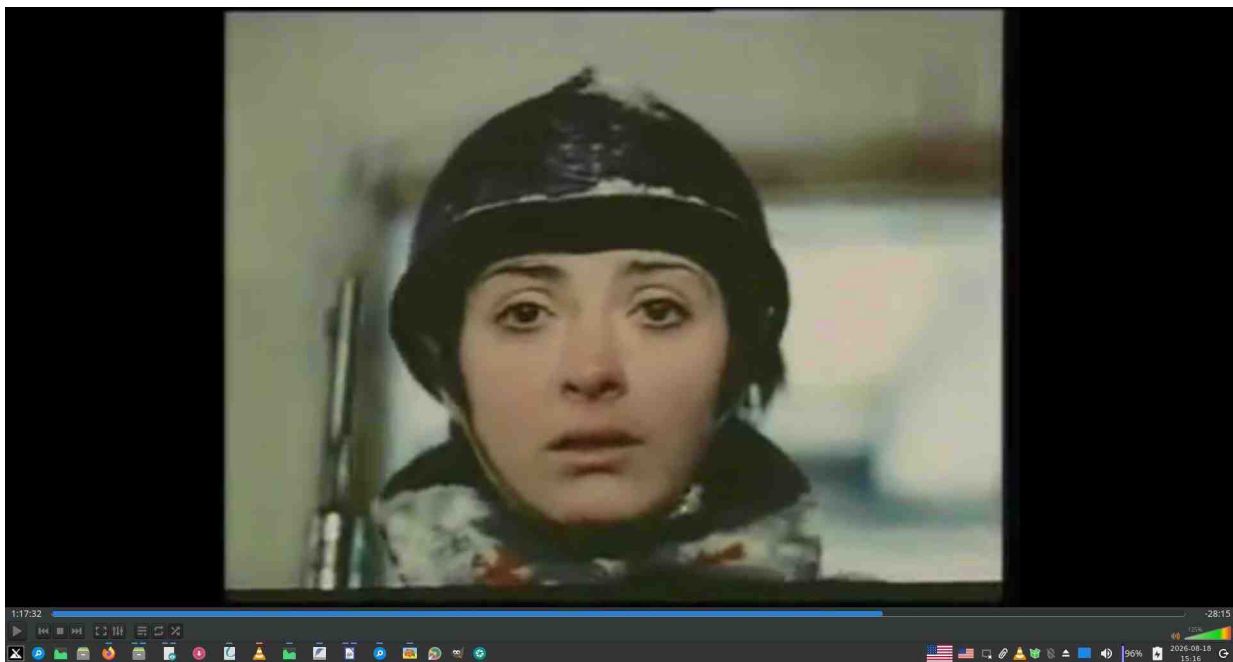


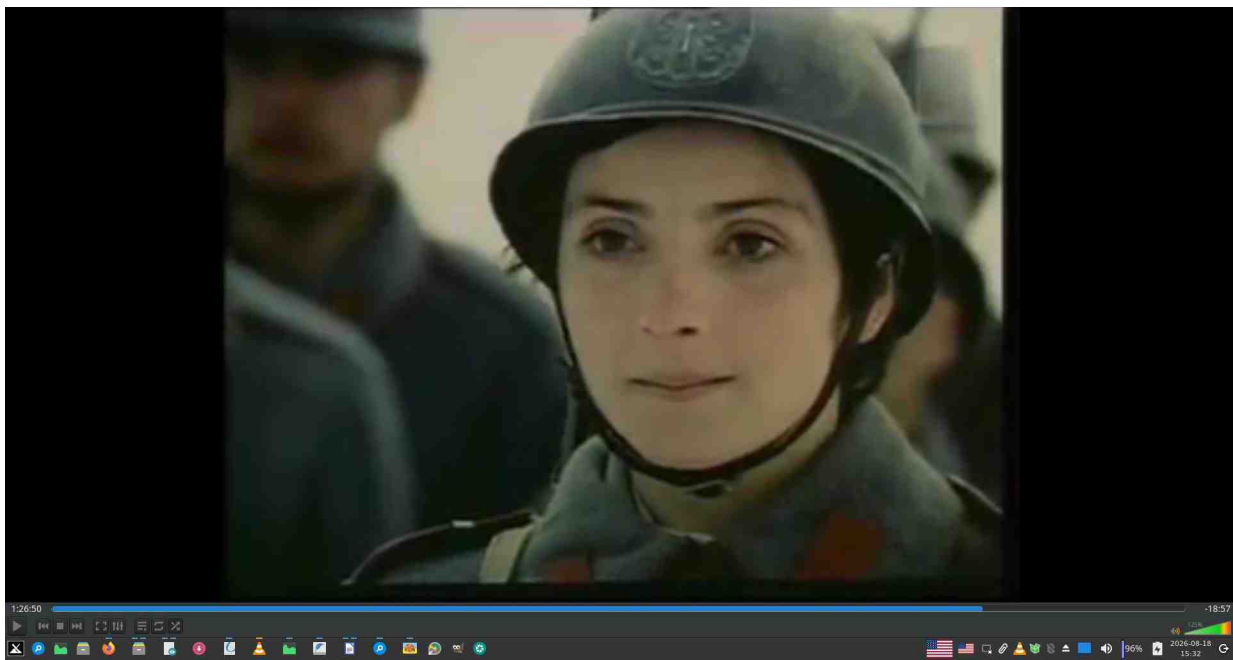
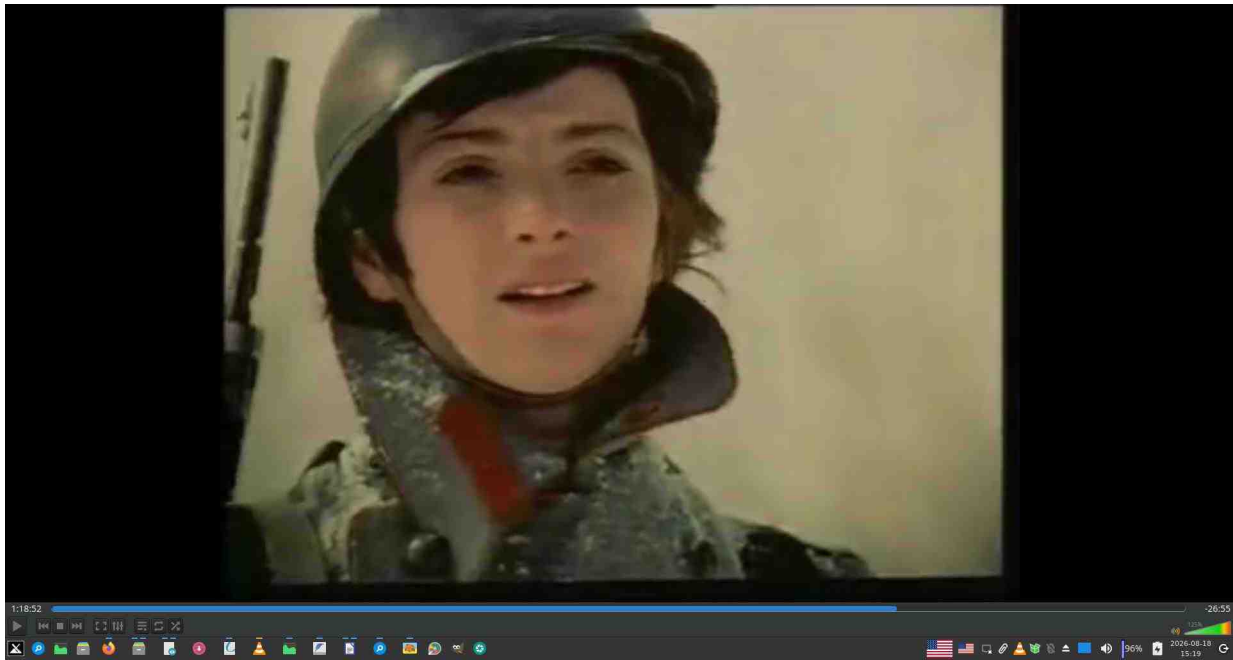


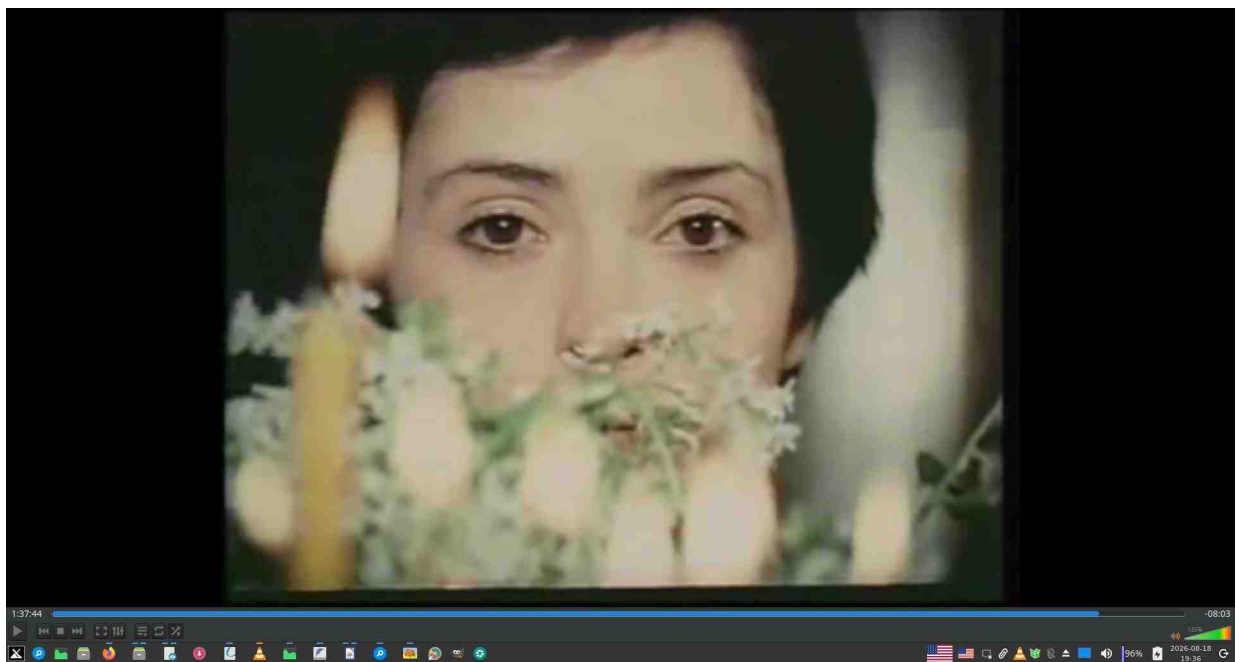
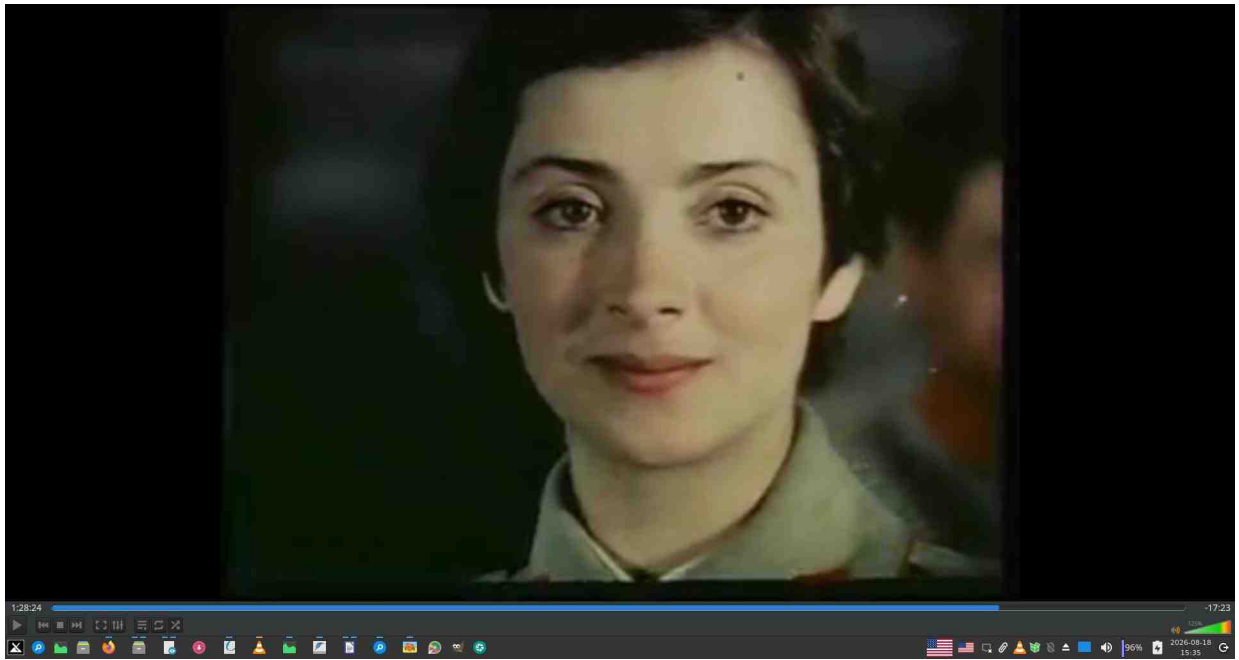


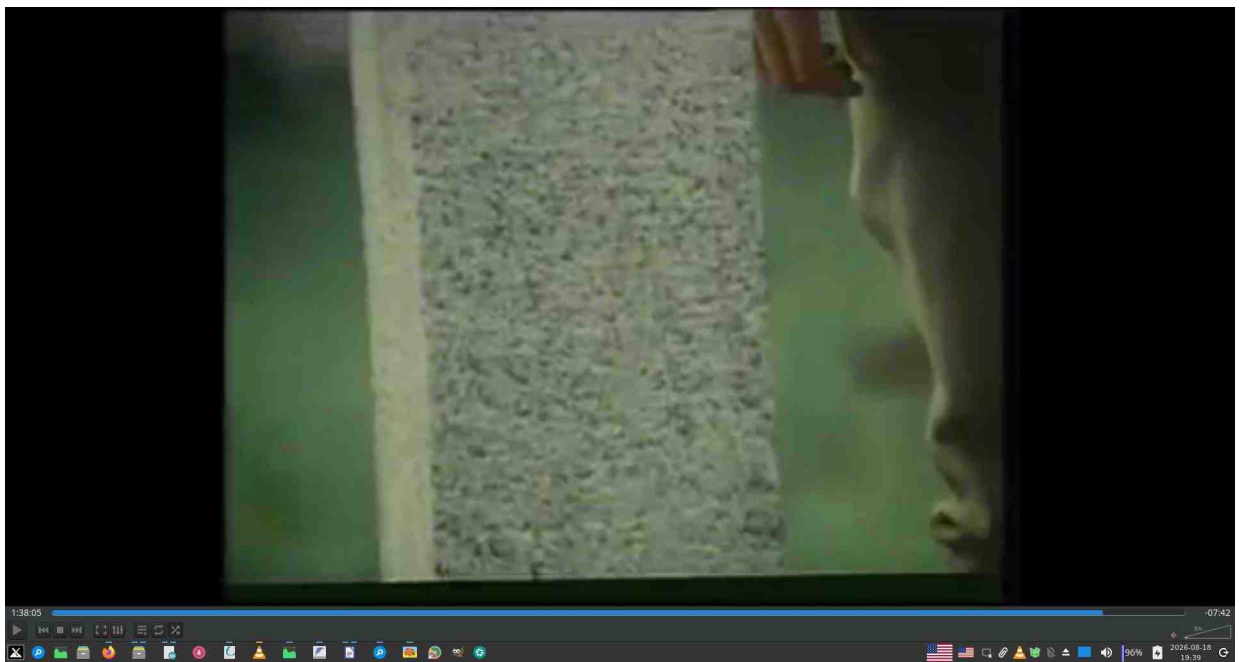


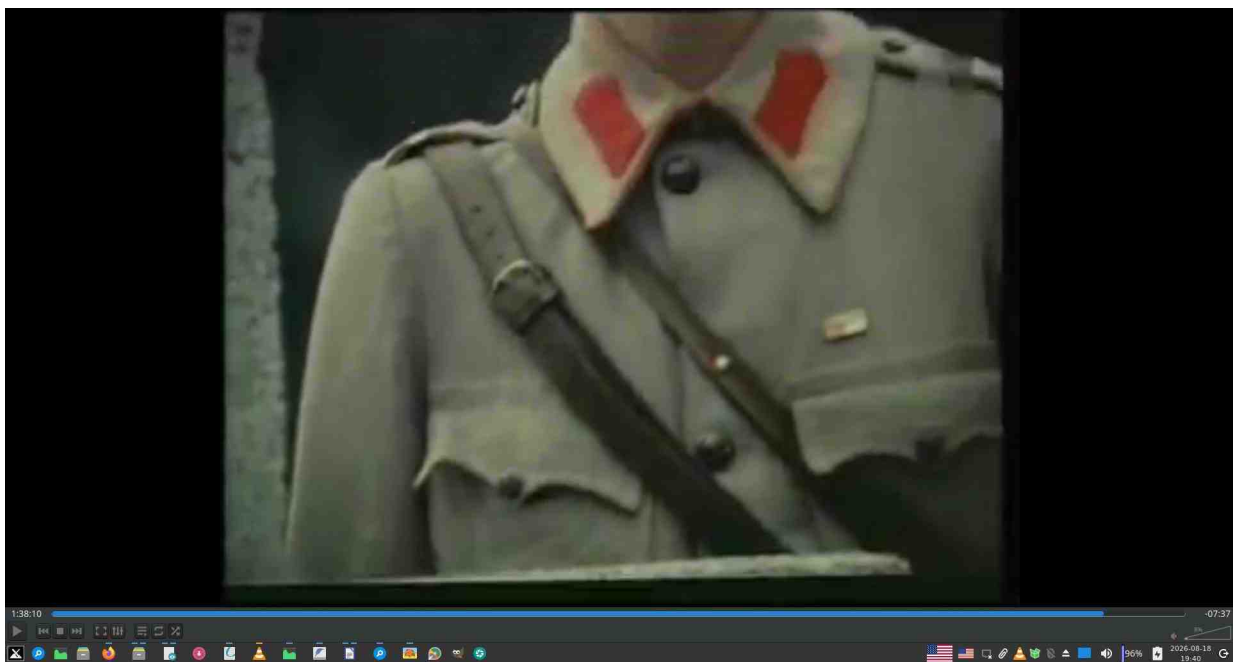
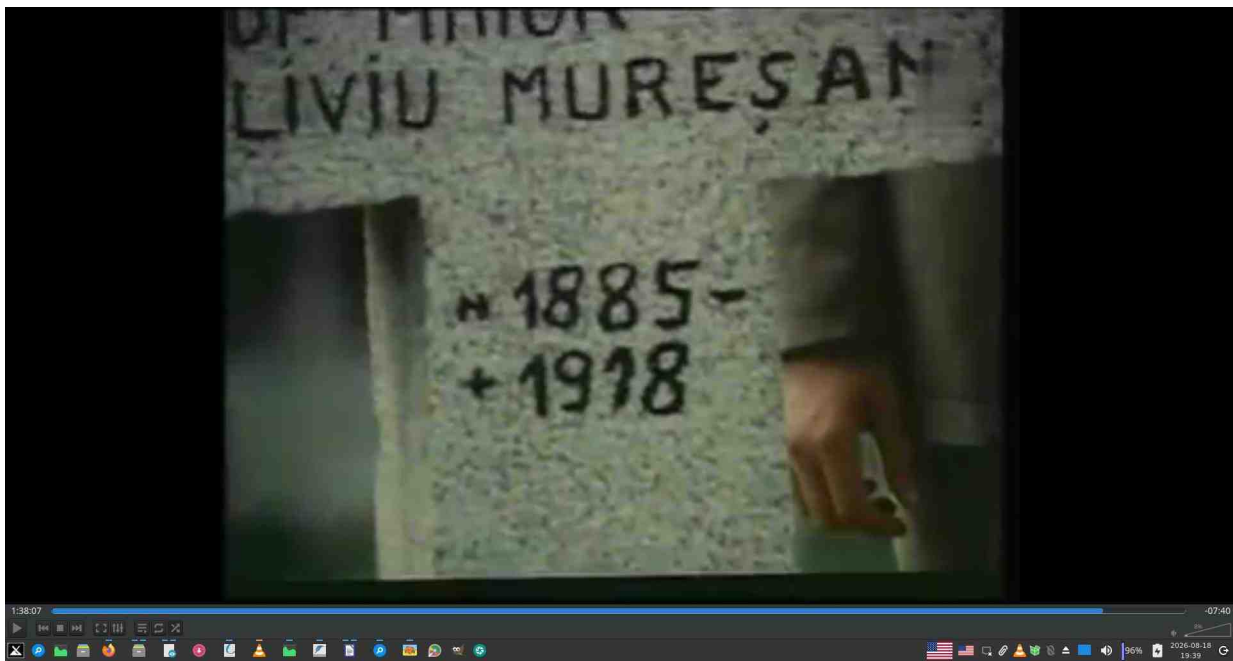


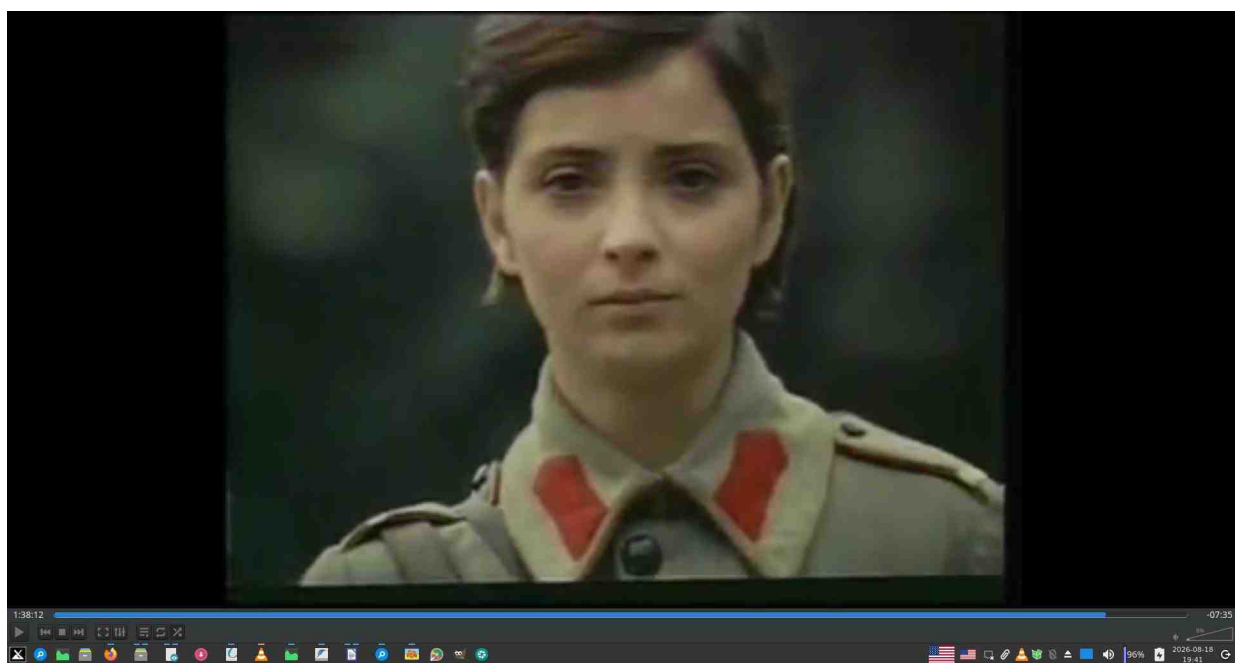




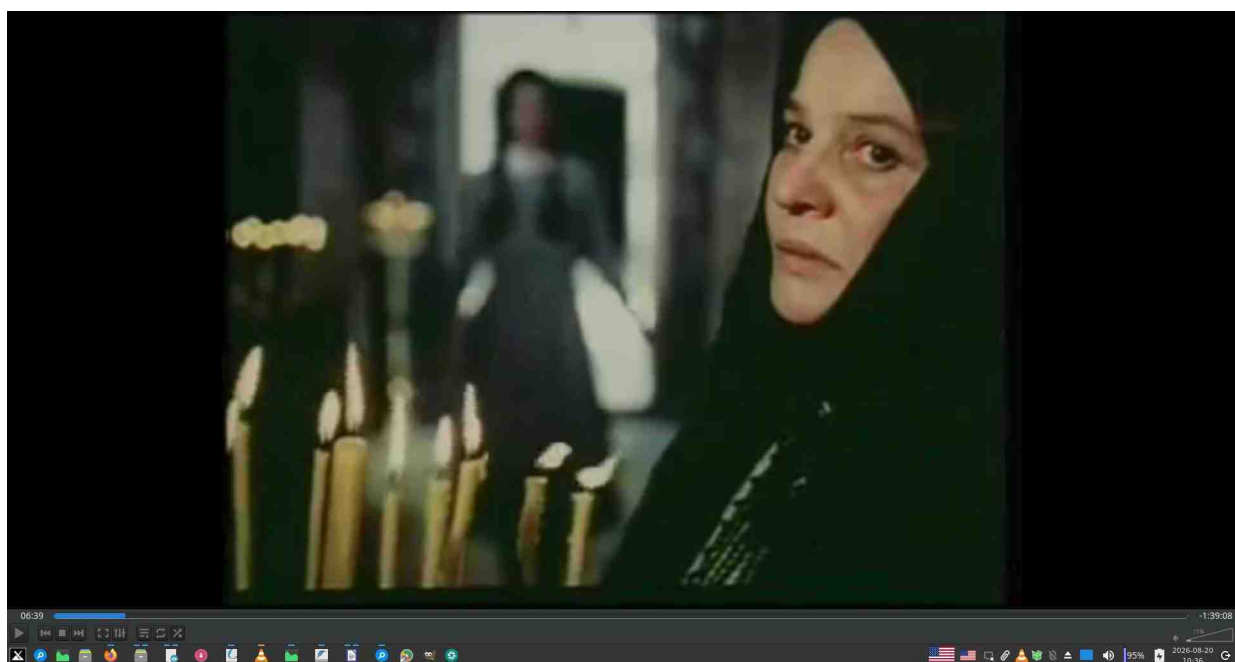








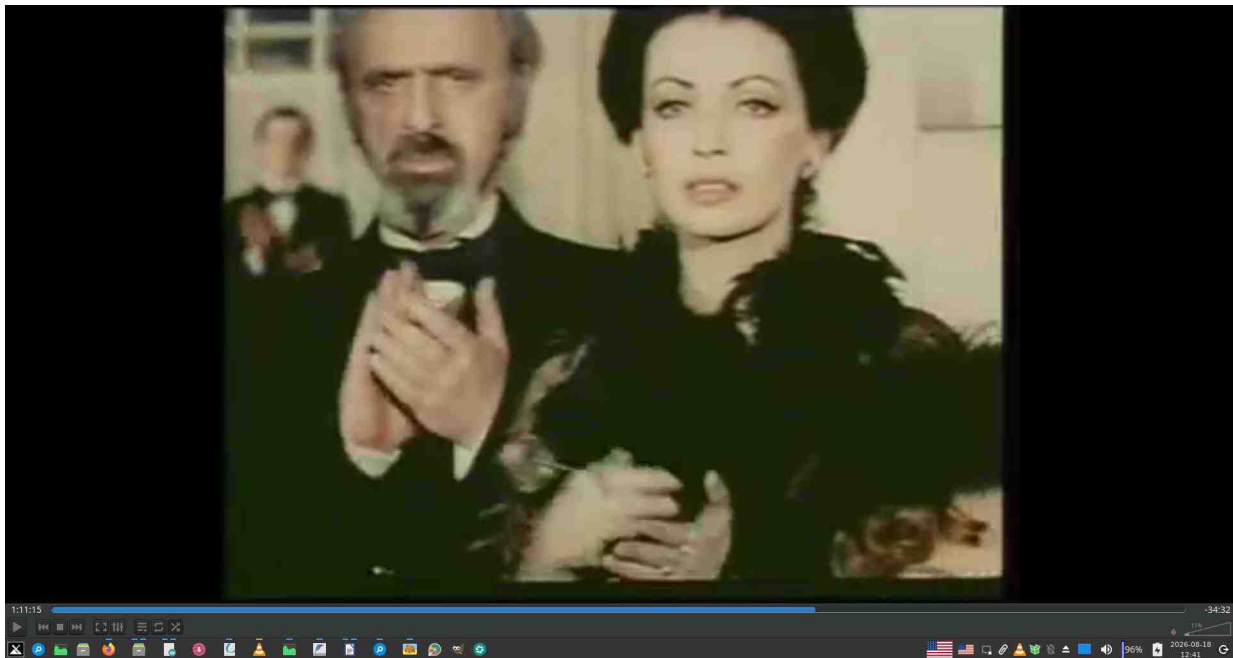
Elena SEREDA [Read approximately: se'redΛ.] — graduated in acting, at her 16th film [167] — as the mother of Stela FURCOVICI as “Ecaterina TEODOROIU”, [46, minute 7]



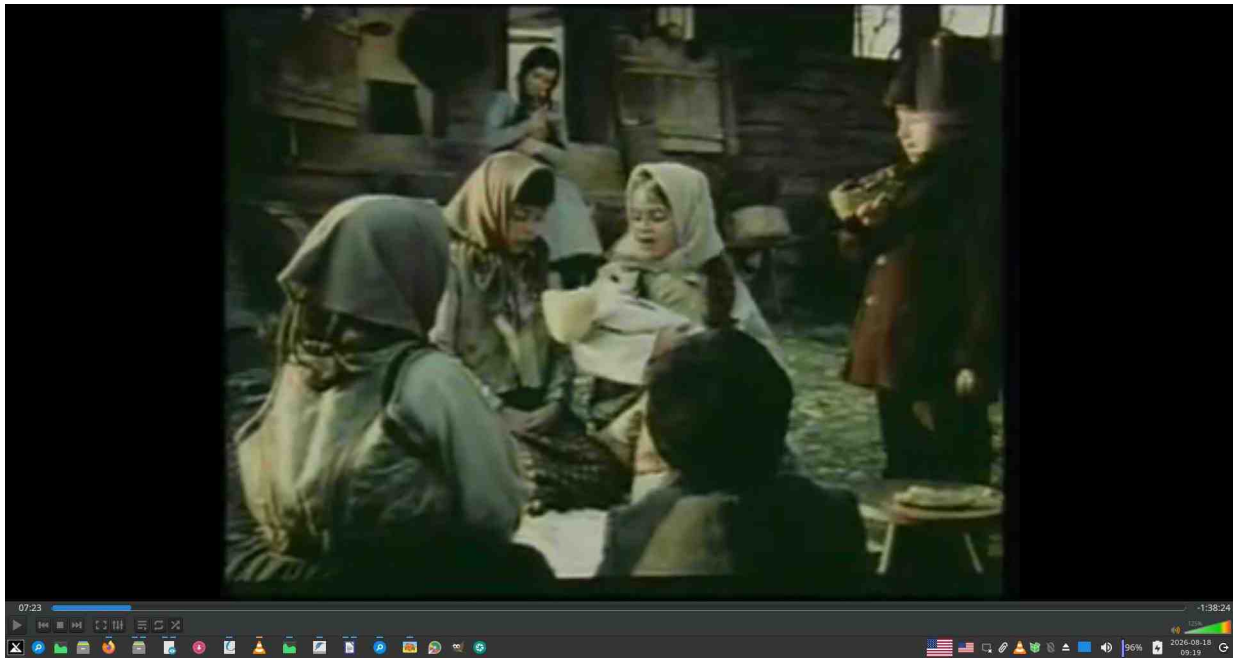
Florina CERCEL [Read approximately: flo'rina tʃer'tʃel.] — graduated in acting, at around her 10th film, [166] recurring from the films of Ilarion CIOBANU entitled “Frații” (The Brothers) of 1971 and the episode 8 of his television serial film entitled “Toate pânzele sus” (All the Sails Up!) of 1977 — as “Ms. PROCOPIU”, [Read approximately: proko'piu.] [46, minute 72]



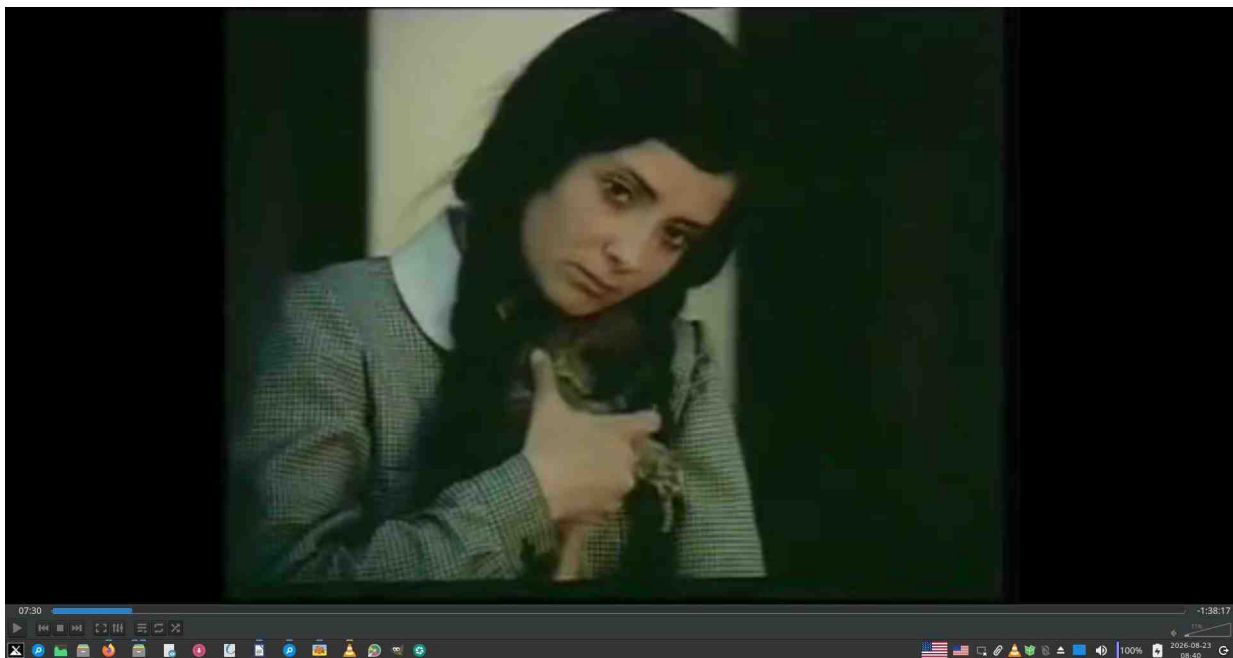
and Julieta SZÖNYI — graduated in acting, at her 4th film, [166] recurring from the television serial film of Ilarion CIOBANU entitled “Toate pânzele sus” (All the Sails Up!) of 1977 — as a lady: [46, minute 72]



In the implementation of the “moonchild” [78] sub-guideline of the relationship and marriage guideline of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization, the film entitled “Ecaterina TEODOROIU” of 1978 presented Stela FURCOVICI as “Ecaterina TEODOROIU” in a scene with her several little sisters and brothers, [46, minute 8]



with her sisters playing with a doll or dandling a baby, and with her keeping a little dog in her arms:
[46, minute 8]



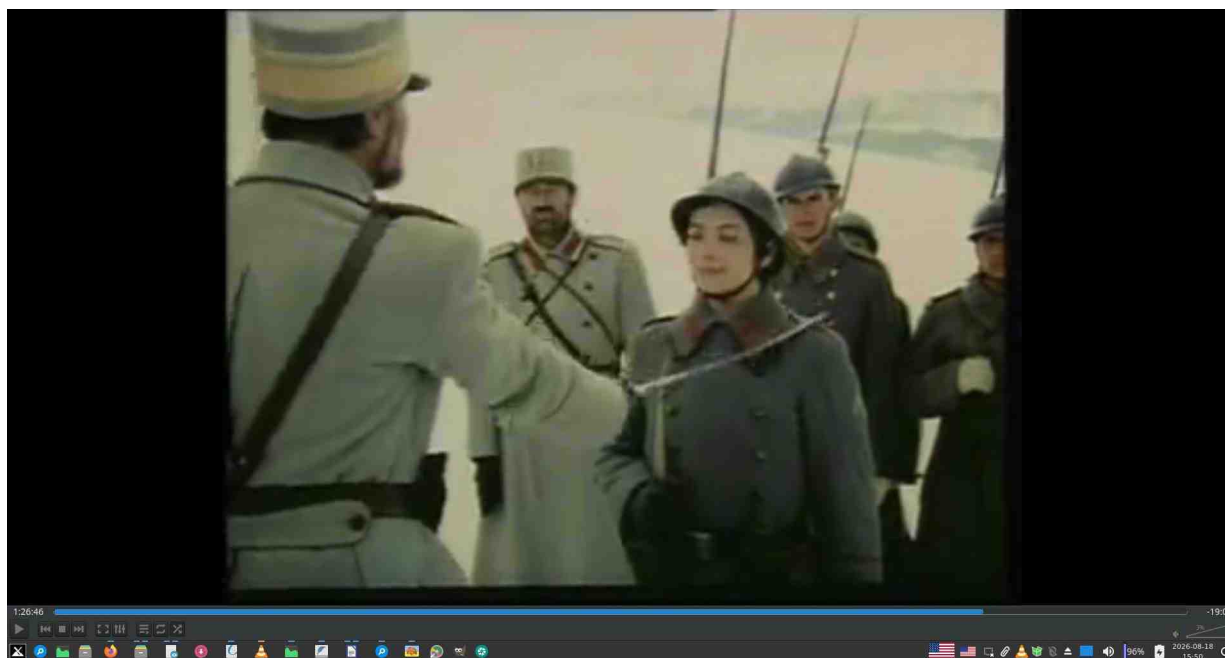
Beyond being a propaganda of the person and the spectacular national historical deeds of Ecaterina TEODOROIU — who anyway had already been made a historical romanian national star, “elevated to the altar” [11, minute 71] of the romanian national history — the film entitled “Ecaterina TEODOROIU” of 1978 was also meant to be an incisive personal secret political propaganda to Ilarion CIOBANU of the person of the mainly theater actress Stela FURCOVICI within the implementation of

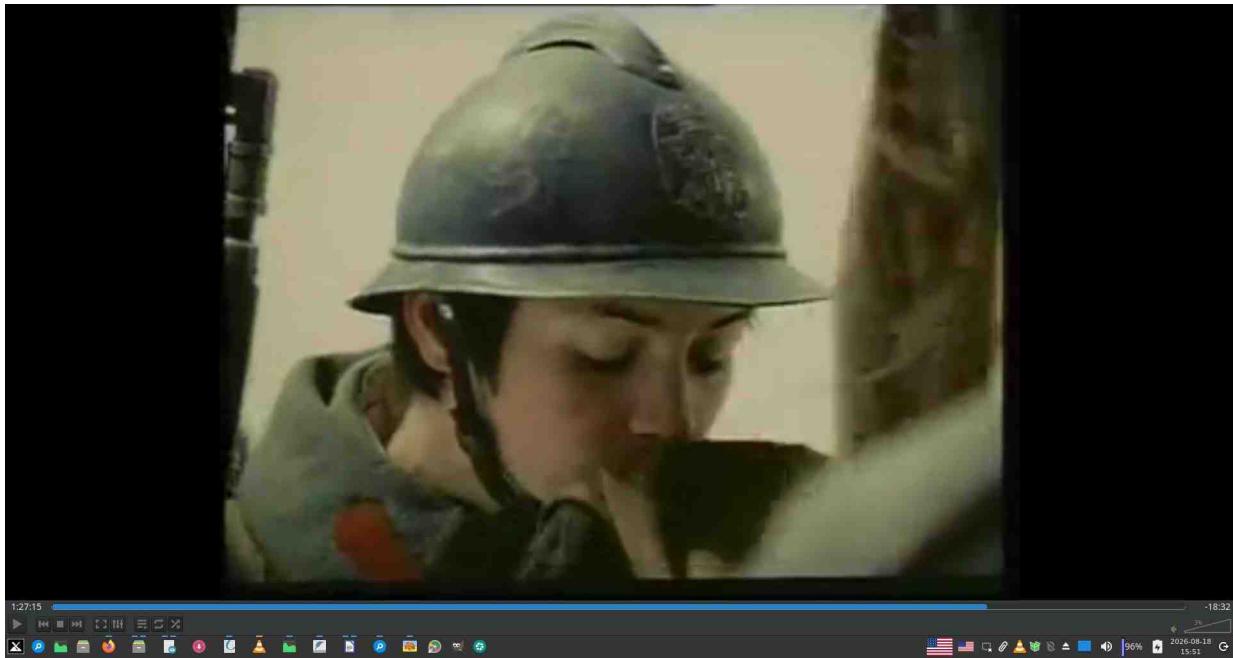
the relationship and marriage guideline of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization. It is characteristic that Stela FURCOVICI was a student at the Institute of Theatrical and Cinematographic Art in Bucharest, in the class of the film national star Dem RĂDULESCU, presumably in the academic year 1972/1973, and after having finished the first year she was expelled, because of her refusal to attend the lessons of military instruction. [165] That meant two major reasons why she should have been considered ineligible for the role of “Ecaterina TEODOROIU”. That still she would be selected for the role, refers to that on the one part she was selected primarily on the basis of the feminine tastes of Ilarion CIOBANU, on the other part selecting her for a military role was falsifying to her person, an example how the romanian national secret political organization particularly, and the ethnical and the national secret political organizations generally have understood to falsify persons qualified by them as unutilizable, inconvenient, or dangerous.

The film entitled “Ecaterina TEODOROIU” of 1978 corroborates my hypothesis about the existence and actions of a national-star making machinery of the romanian national secret political organization particularly, and of the national secret political organizations generally, by presenting two phases of the process or kind of process with which Ecaterina TEODOROIU was or could be made a historical romanian national star, one carried out with a civil organization, and the other with the state. In this way, in the first place, Stela FURCOVICI as “Ecaterina TEODOROIU” — already labeled and made known as “a brave daughter of Gorj”, [Note: A region and county in Oltenia, the south-western part of Romania.] and “our little heroine” [46, minute 70] — was “unanimously declared honorary member of a charity society”, [46, minute 72] because there is no other “heroine” in Romania, formulated by Florina CERCEL as “Ms. PROCOPIU”, the patroness of the society, with the question: “How many heroines do we have in this country?!” [46, minute 70] She further says: “I have called journalists as well: you shall become famous. With modesty, you will not get far.” [46, minute 71] And a photographer is asked to arrest the event: [46, minute 72]



Then, in the second place, Stela FURCOVICI as “Ecaterina TEODOROIU” is advanced from soldier directly to sub-lieutenant, namely “the volunteer soldier Ecaterina TEODOROIU from a high order is elevated to the rank of sub-lieutenant, and is invested officer of the Romanian Army”: [46, minutes 87, 87 and 88]





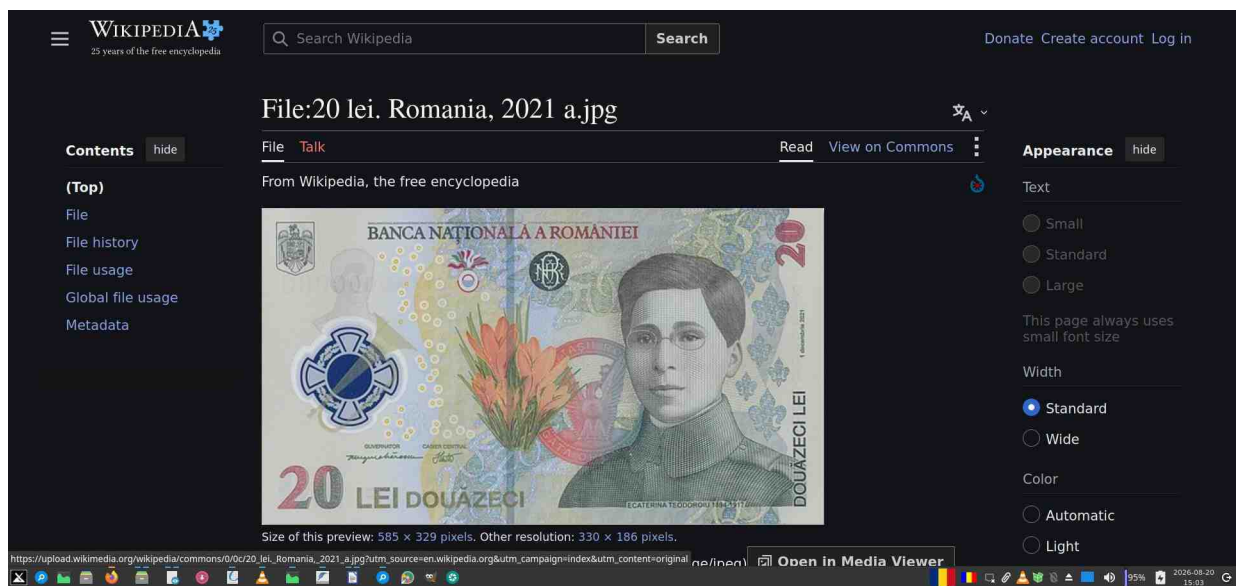
The film entitled “Ecaterina TEODOROIU” of 1978 has propagandized romanian national imperialism with Cornel REVENT [Read approximately: kor'nel re'vent.] as the transylvanian romanian poet Octavian GOGA [Read approximately: oktavi'ʌn 'gogʌ.] required to recite the lines of the verse of that poet entitled “Doina”: [Read approximately: 'doynʌ. In the english language: proposedly “doyna”, meaning a melancholy folk-song.] “A truth i say to you: we either move the border farther, or will we die with the body broken in two.” [46, minute 68] From the point of view of the romanian national imperialism, this means unifying the trans-carpathian Romania before 1920 with Transylvania. That act of 1920 indeed unified the romanian humans inhabiting the both sides of the Carpathians, but at the same time created — first of all for the ethnically hungarian and german humans in Transylvania — the same problems for which at least a part of the ethnically romanian humans in Transylvania wanted to unite with their “mother country”: it made the romanian national “body” one though, but “broke in two” the hungarian and german national “bodies”. This is why i consider the unification of the trans-carpathian Romania with Transylvania an act of romanian national imperialism, in a similar manner as the situation of the ethnically romanian humans in Transylvania before 1920 was a result of acts of hungarian or austrian national imperialism too.

In accordance with the romanian national imperialism propagandized by it, the film has promoted the flag of the romanian nation and national state, used in a nationalist program and by the romanian army: [46, minutes 67, 85, 87 and 88]



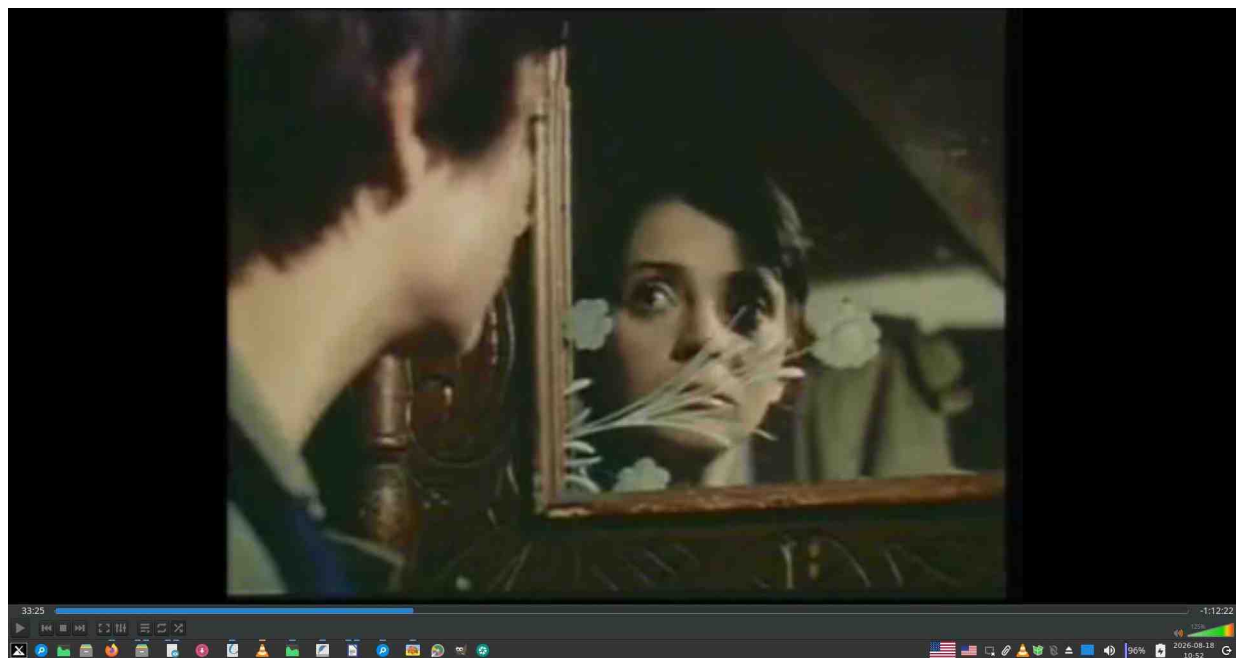


In my conception, beyond her personal virtues, as well as military skills and achievements — with which she must not have been alone in the romanian army, as its victories must have resulted from the sum of such personal virtues, as well as military skills and achievements — Ecaterina TEODOROIU can be presumed to have been selected for historical national stardom, “marked, risen out of the anonymity” of the romanian society generally, and of the romanian army particularly, and “elevated to the altar” [11, minute 71] of romanian national history by the romanian national secret political organization, especially through the special attention, support, and awards conferred to her outstanding military activity by the romanian royal house, and the extensive national propaganda which was carried out during her short military life and after her death under all the political regimes of the romanian national state, namely the erection of 8 monuments, 5 under the royal regime, 2 under the communist regime, and 1 under the democratic regime, making 3 films, 2 under the royal regime, and 1 under the communist regime, as well as issuing a banknote of 20 lei with her portrait on 1 december 2021 [47] under the democratic regime, [168]



the latter reflecting the intention relative to my person of the romanian national secret political organization particularly, and the ethnical and the national secret political organizations generally, to make a historical national star also from my potential partner or wife, to nationalize the contents of my globalist books, in conformity with my intention financing the publication of my books, and in conformity with their intention to be contacted by me through “fellatio” [173, minute 19] formulated and programmed with the cipher 20: [20 = twenty = húsz (hungarian) = hús (hungarian) = flesh → phallus.] The reason why “our little heroine” [46, minute 70] was made a military national star was that particularly in 1917 the romanian national state needed a heroic army and its heroic victory to survive the ongoing eastward offensive of the german national state, and the romanian national secret political propagandistic operation “Ecaterina TEODOROIU” must have indeed contributed to the creation of that heroic romanian national army and its heroic victory of 1917 especially in Mărășești. [Read approximately: məɾə'feɪtj.]

The film entitled “Ecaterina TEODOROIU” of 1978 corroborates my above conception by having required Stela FURCOVICI as “Ecaterina TEODOROIU” to act a mirror scene, [46, minute 34]



utilized by the romanian national secret political organizations to formulate and program the double personality of Ecaterina TEODOROIU, meaning that besides her natural native first personality, she also had an artificial second personality of “little heroine” [46, minute 70] created by it, which was presumably based on her real traits and deeds though, but was false with that it has implicitly denied similar traits and deeds of many other romanian soldiers, creating the false impression that she was alone with those traits and deeds, expressed, formulated, and programed with that she was made alone with that second personality by receiving several individual statues, while the rest of the anonymous soldiers received a common mausoleum in Mărășești, all for means of the national secret political propaganda of the romanian national secret political organization meant to be everlasting.

My hypothesis relative to the artificial character of the historical national stardom of Ecaterina TEODOROIU can be further corroborated with the similarity of her “legend” [27, minute 49] with that of the military historical national star Ioana CIUCĂ [Read approximately: 'tʃøkə.] of the romanian independence war of 1877-78, required to be acted by Ileana [Read approximately: ile'ana.] POPOVICI in the film of Ilarion CIOBANU entitled “Pentru Patrie” (For the Fatherland) of 1978, in that both of them were motivated in their acts of military “heroism” by their respective brothers.

The above conception of mine is in keeping with my other conception that the romanian national secret political organization has utilized the name “Tudor” and its derivatives — such as the surname “Teodorescu” of Ecaterina TEODOROIU — for expressing, formulating, and programing its continuity of existence and actions over political regimes, epochs, and centuries in Romania. In this way, it is significant the similarity between the march to Bucharest of the then political and present historical national star Tudor VLADIMIRESCU [Read approximately: 'tɔdɔr vlɔdimi'reskɔ.] in 1821, and the march to Bucharest essentially on the same route of the miners from the Jiu Valley under the leadership of the leader of the Great-Romania Party and political national star Corneliu Vadim TUDOR [Read approximately: kor'neliɔ vɔ'dim 'tɔdɔr.] in 1999 — both these personalities having been created by the romanian national secret political organization for fronts of its political actions — during which latter

the memory of the former historical event was evoked and invoked for an ideological grounding of the national secret political action having the same purpose of taking over the central power of the romanian national state. As regards Ecaterina TEODOROIU, it is characteristic that she resembles Tudor VLADIMIRESCU and Corneliu Vadim TUDOR not only by name and romanian national stardom, but also by the same space of origin and action with Tudor VLADIMIRESCU and the miners, namely the county of Gorj in the region of Oltenia, namely all of them were “oltenians”, [46, minute 74] as this film has propagandized Ecaterina TEODOROIU. Otherwise, Oltenia appears to have reflected the regional preference of the romanian national secret political organization within Romania, the romanian national state having been propagandized by this film in the dacianist spirit of the Ceașescu regime particularly, and the romanian national secret political organization generally as the “old habitation of the dacians”. [46, minute 48] Also, in order to enhance its national secret political propagandistic value, Stela FURCOVICI as “Ecaterina TEODOROIU” was related with a character named “Old Tudor”, [46, minute 28]



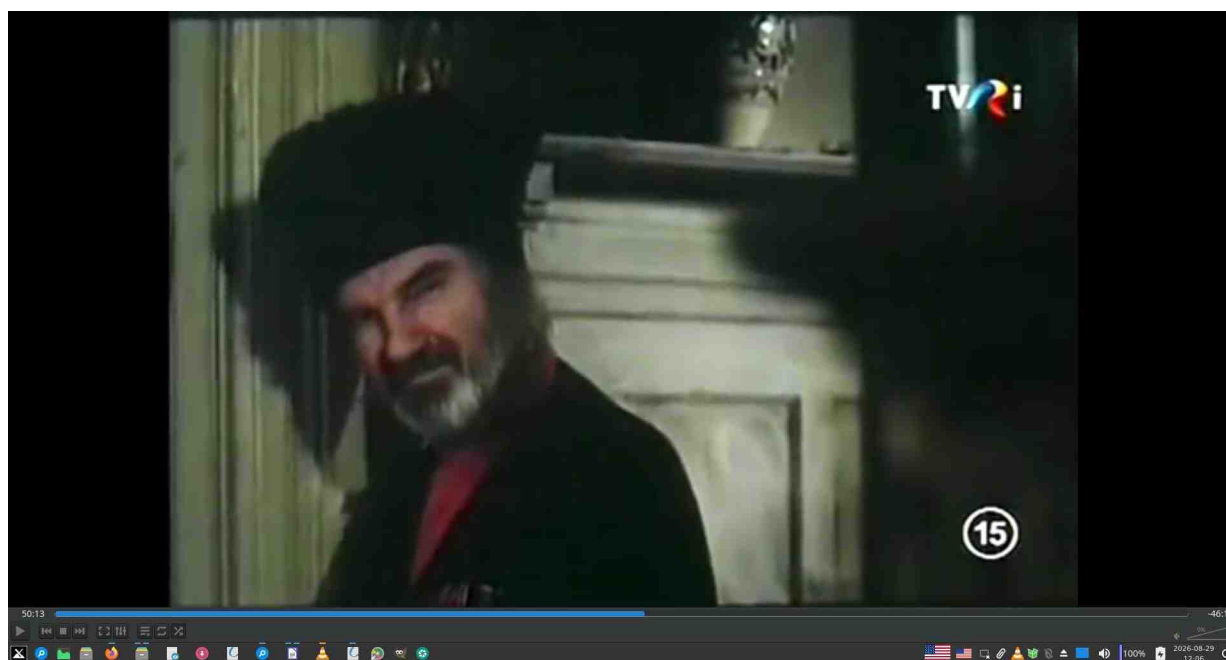
and in the production of this film there were required to also participate Marin TEODORESCU, Teodor PĂCĂ, [46, minute 1] Constanța Ana TEODORESCU, Elena Cornelia TEODOROIU, and Ioana TUDORAȘ. [46, minute 106]

2.11. The film entitled “Crucea de piatră” (The Stone Cross) of 1994

Unlike the films of Ilarion CIOBANU with the plot set in the transition years after the second world war with Ilarion CIOBANU in a leading role made in the communist epoch of Romania, which were means of the pro communist propaganda of the romanian national secret political organization, around the 58th feature film in order of shooting of Ilarion CIOBANU entitled “Crucea de piatră” [Read approximately: 'krøtʃea de 'piatrə. In the english language: The Stone Cross.] of 1994 has parodied communism, communist ideologists, communist state organs, and communist political leaders, by present-

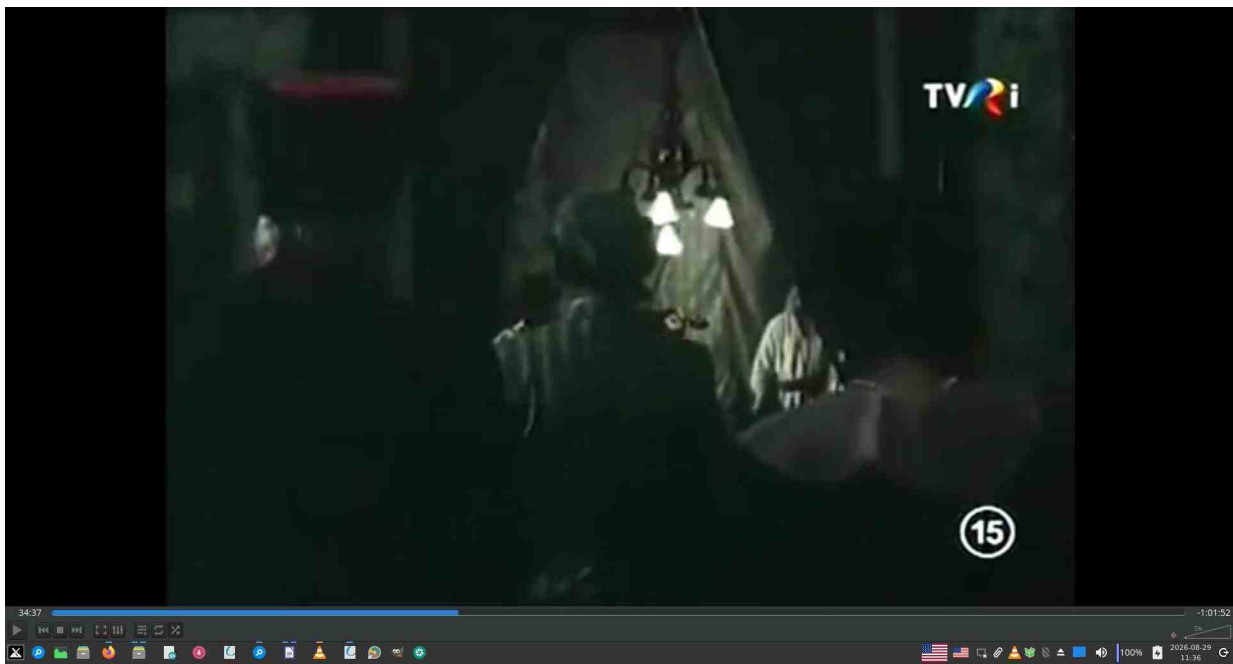
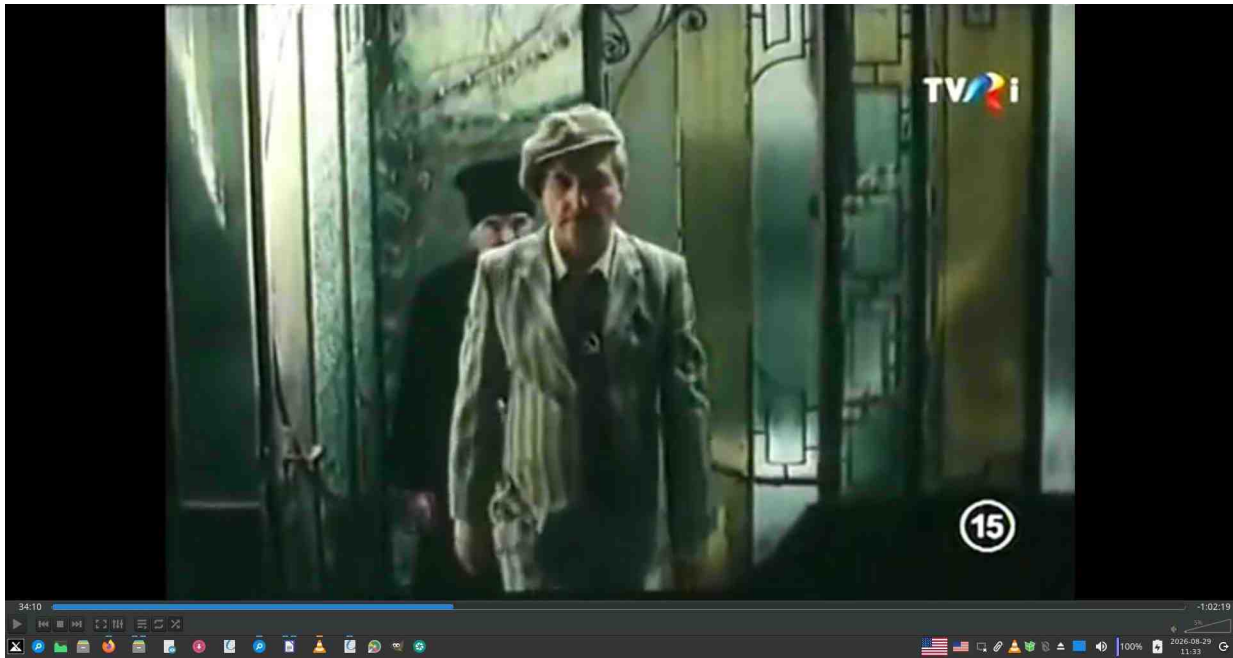
ing them from the point of view of, as well as associating them with prostitution and an immoral sexual behavior. This reflects the ideological turning point of 1989 in the consciousness of the romanian national secret political organization, with which it threw off the communist ideology, at least its soviet type, and accordingly there arose its need for discrediting it before its romanian people, among others with its film national secret political propaganda.

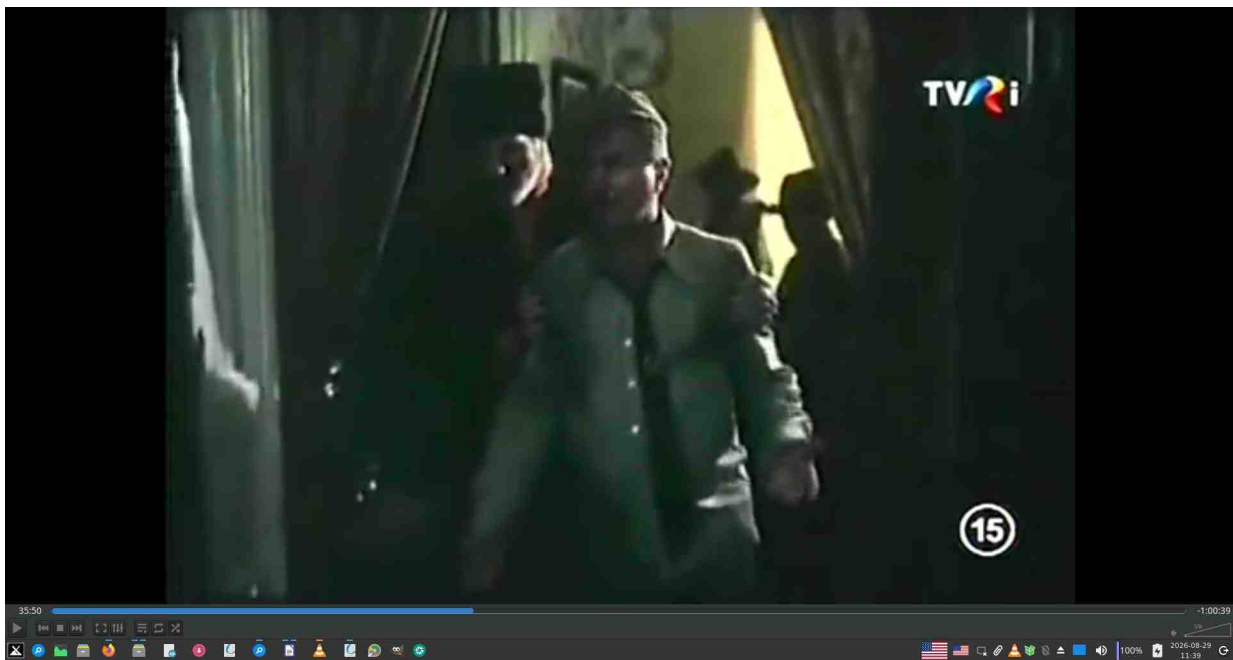
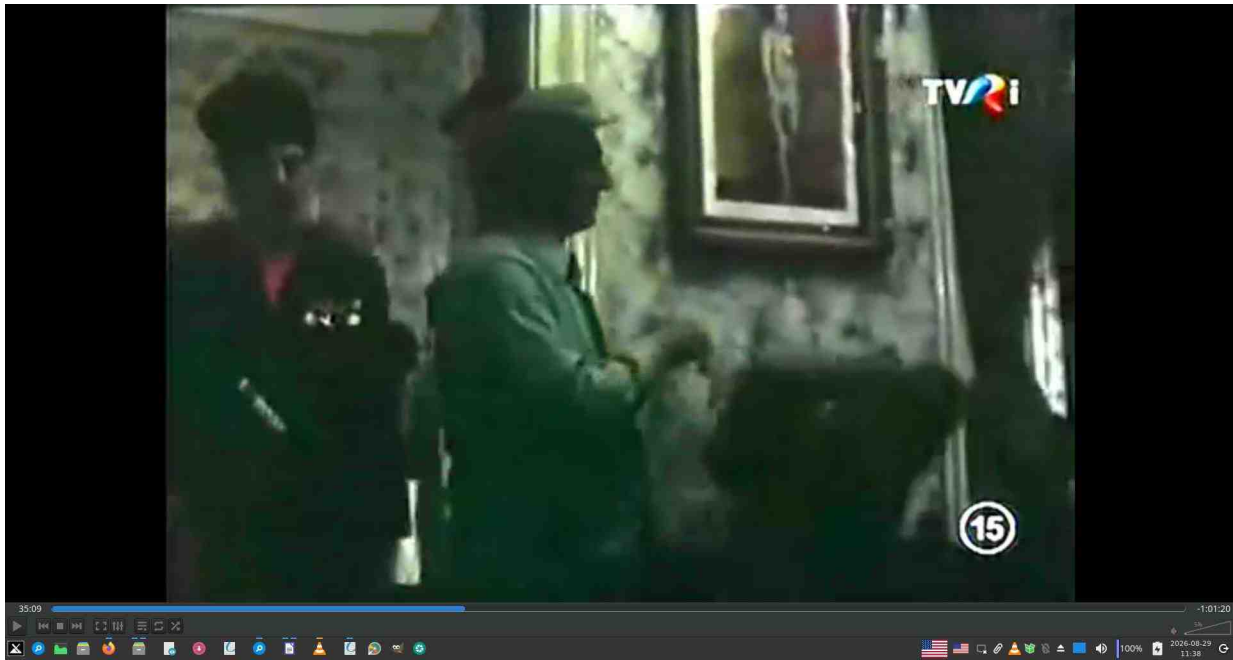
In carrying out the national secret political propaganda relative to Ilarion CIOBANU of the romanian national secret political organization, the film-makers incorporated into the film entitled “Crucea de piatră” (The Stone Cross) of 1994 only around two clips of the face of Ilarion CIOBANU, as the main element of that propaganda: [70, minute 2]

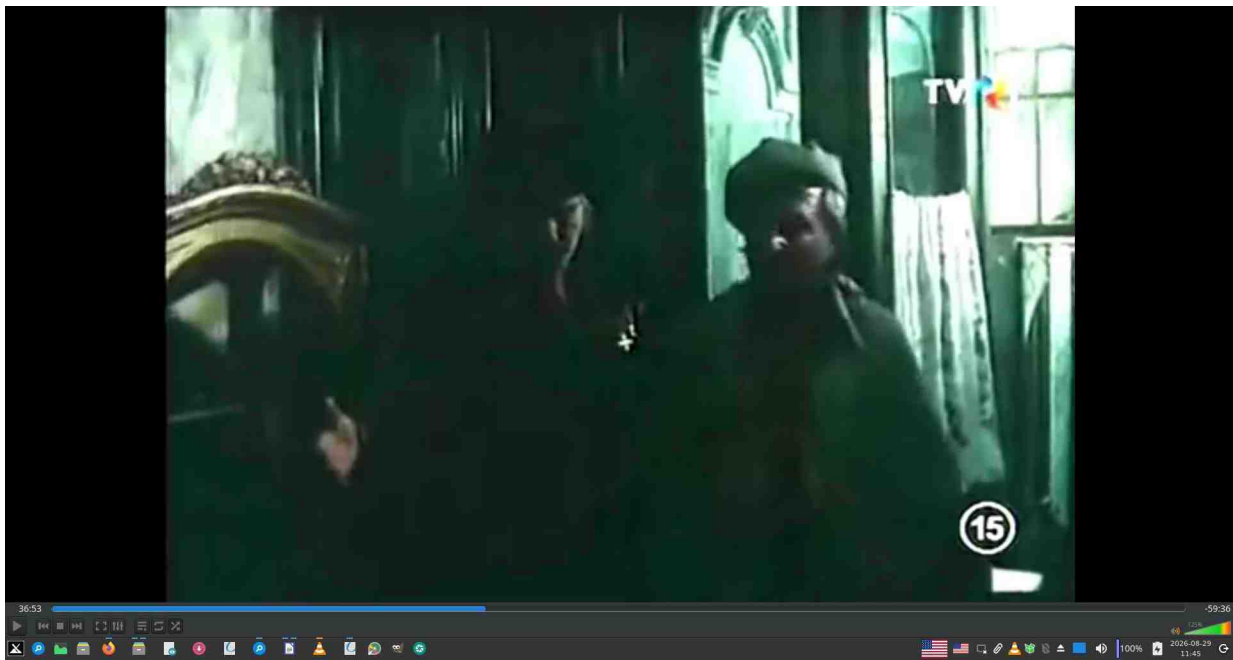


However, this time the clips did not include full-screen presentations, and he was required to be bearded, presumably on the one part because of the deterioration of the quality of image of his face with aging — he was around 62 years old at the time of shooting this film [1] — and on the other part in order not to affect negatively the overall propagandistic effects already achieved with his former films.

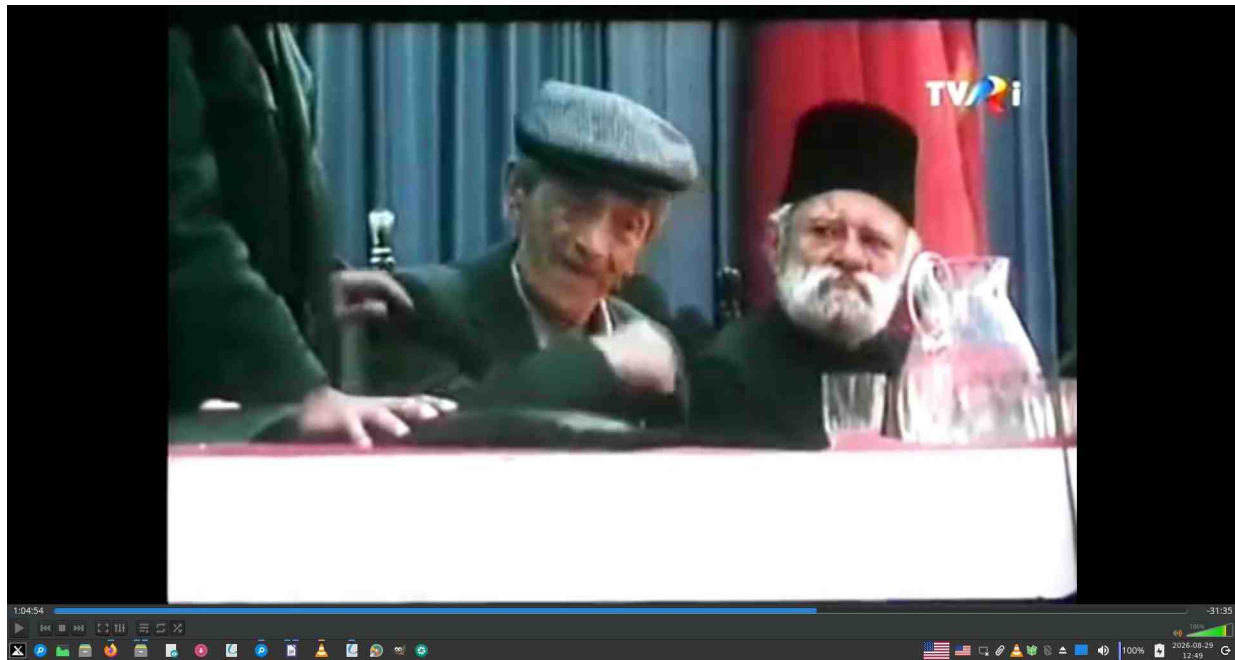
In the implementation of the status-establishing guideline of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization, Ilarion CIOBANU was directly onscreen-connected with the film national star Gheorghe DINICĂ — at around his 70th film, awarded around 9 times till the shooting of this film, [131] recurring from the films of Ilarion CIOBANU entitled “Golgota” (Golgotha) of 1966, “Columna” (The Column) of 1968, “Apoi s-a născut «Legenda»” (Then there arose the “Legend”) of 1969, “Cu mâinile curate” (With Clean Hands) of 1972, “Ultimul cartuş” (The Last Cartridge) of 1973, “Nemuritorii” (The Immortals) of 1974, “Trepte pe cer” (Steps in the Sky) of 1977, “O lume fără cer” (A World with No Sky) of 1981, and “Râdeţi ca-n viaţă” (Laugh like in the Life) of 1983 — as “Mache PUZDERIE”, [Read approximately: 'make pøz'derie.] [131] [70, minutes 35, 35, 36, 36, 36 and 37]

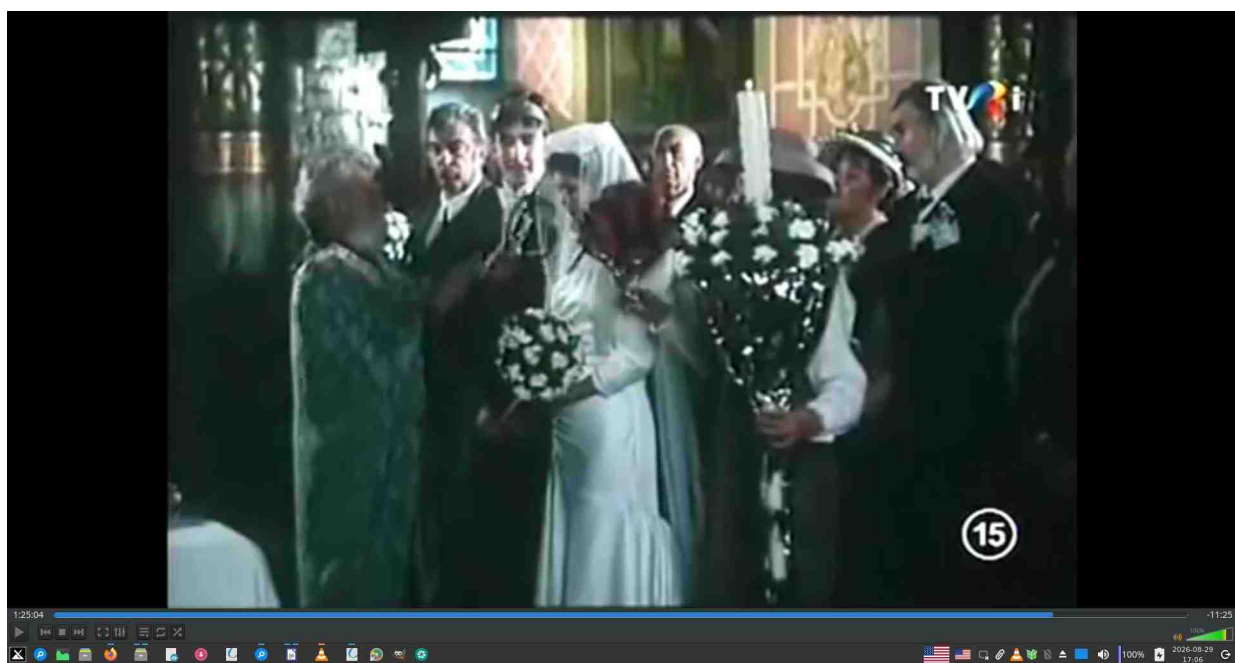




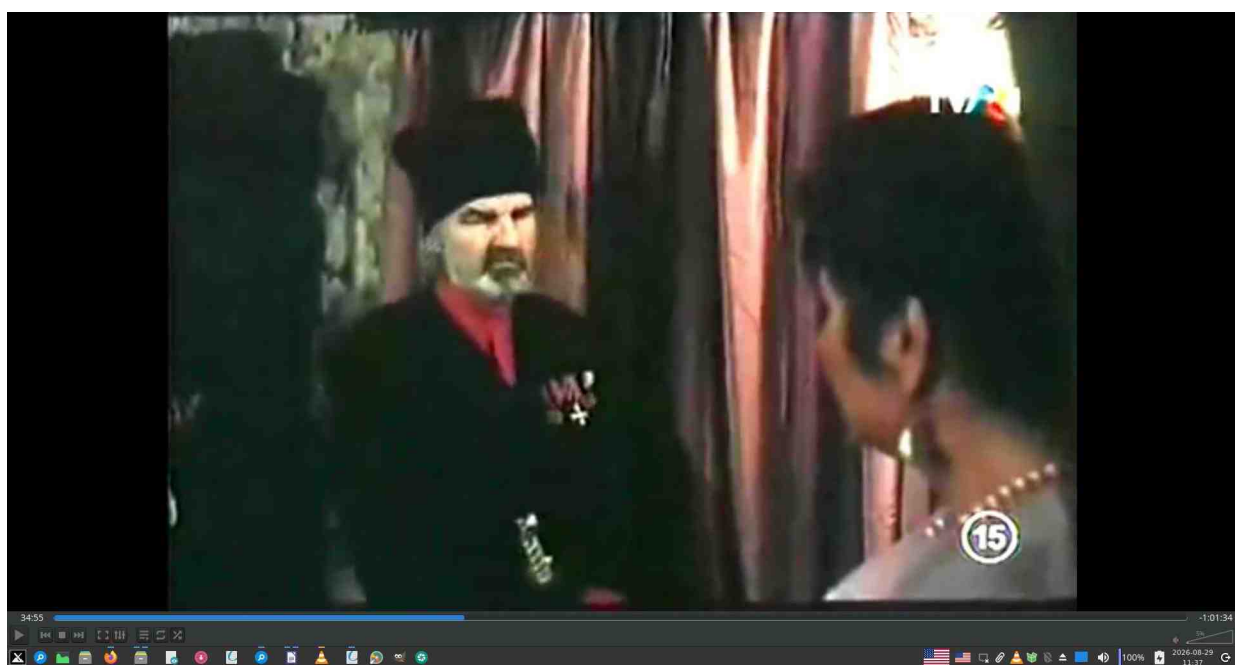


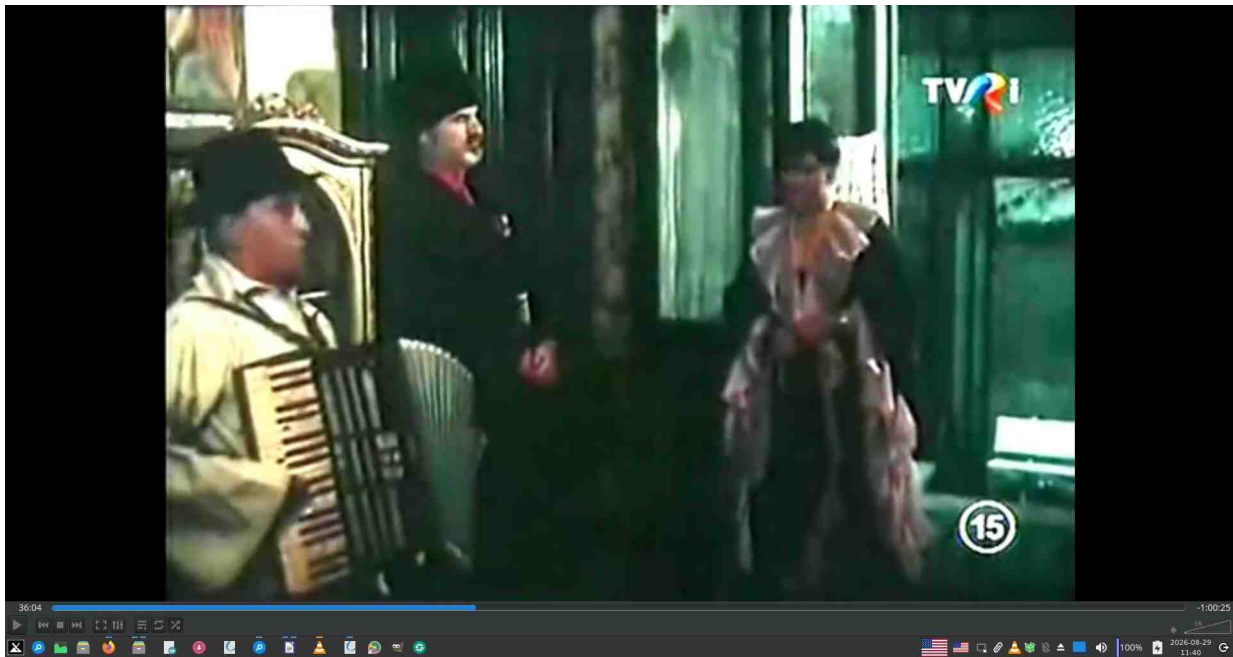
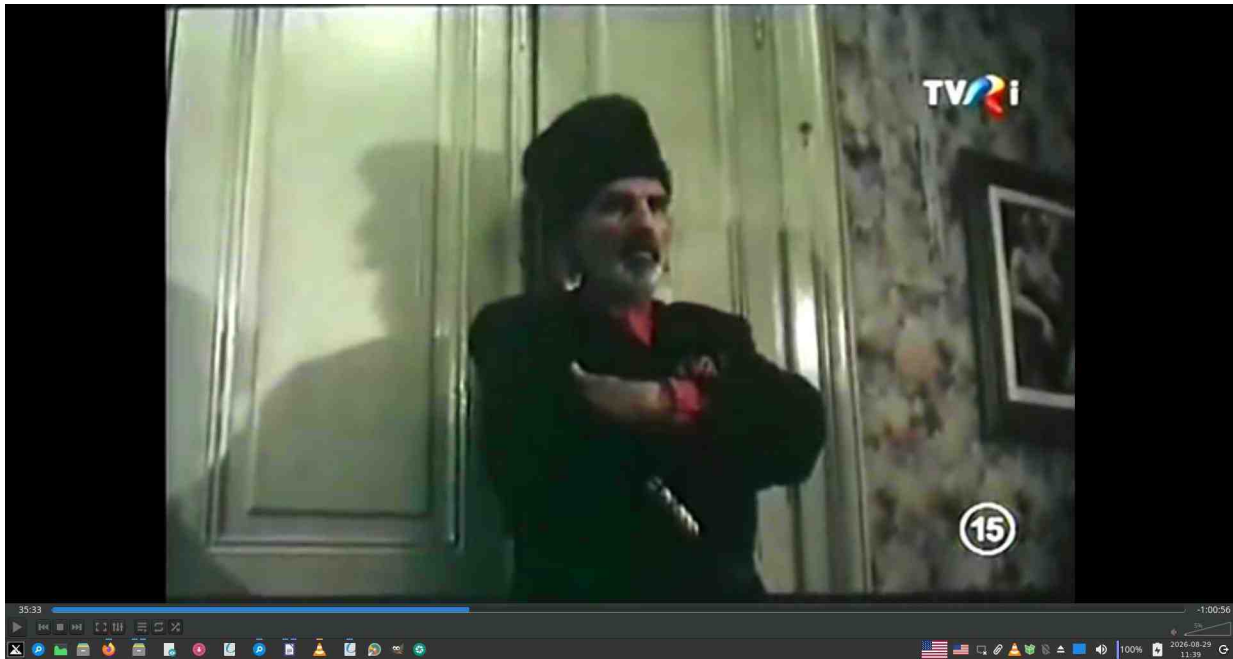
and indirectly with the film national star Ernest MAFTEI — at around his 70th film, awarded 2 times till the shooting of this film, [98] recurring from the films of Ilarion CIOBANU entitled “Setea” (The Thirst) of 1961, “Omul de lângă tine” (The Man beside You) of 1961, “Cartierul veseliei” (The District of Joy) of 1965, “Răscoala” (The Revolt) of 1966, “Vremea zăpezilor” (The Time of Snow) of 1966, “Baltagul” (The Hatchet) of 1969, “Războiul domnițelor” (The War of Princesses) of 1969, “Pădurea pierdută” (The Lost Forest) of 1971, “Departee de Tipperary” (It’s a long way to Tipperary) of 1973, “Ultimul cartuș” (The Last Cartridge) of 1973, “Conspirația” (The Conspiracy) of 1973, “Cantemir” of 1975, “Toate pânzele sus” (All the Sails Up!) of 1977, “Pentru Patrie” (For the Fatherland) of 1978, and “Mihail, câine de circ” (Michael, Circus Dog) of 1979 — as a priest: [70, minutes 65 and 86]



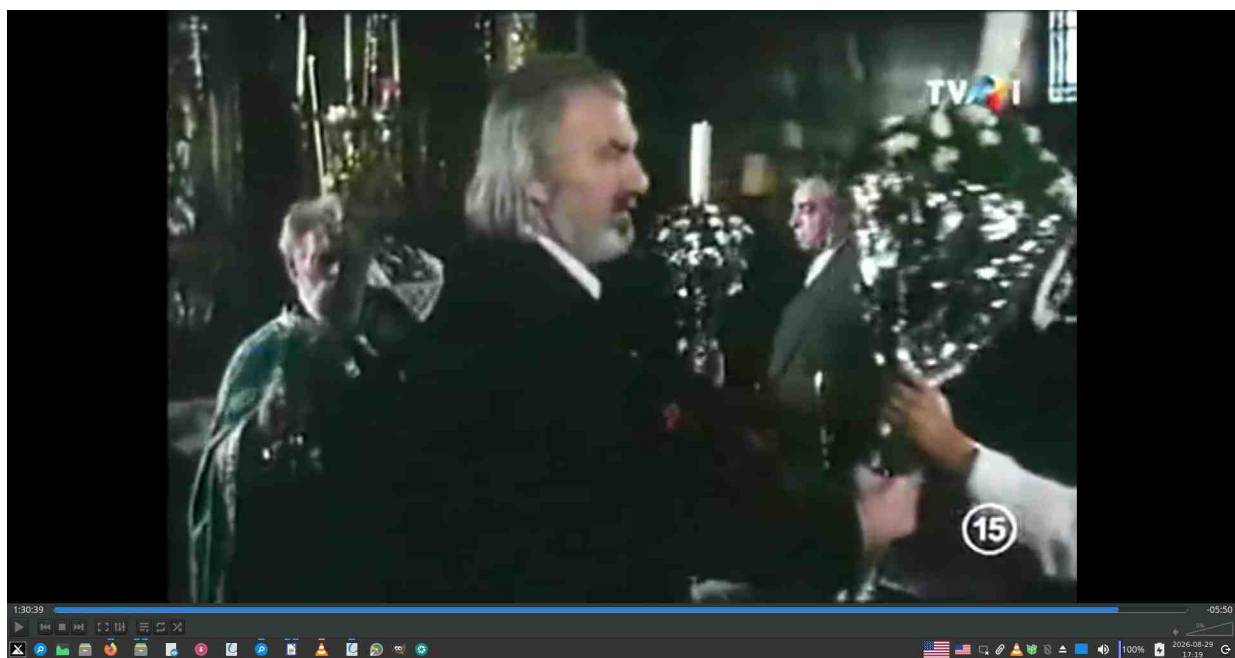
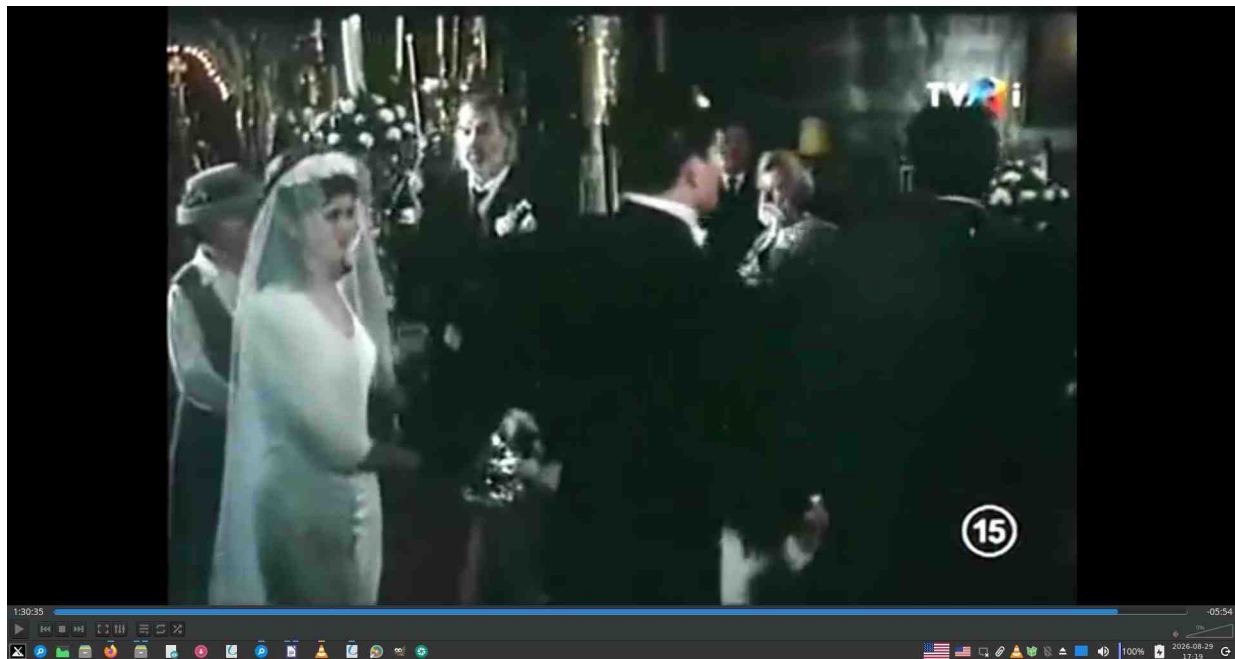


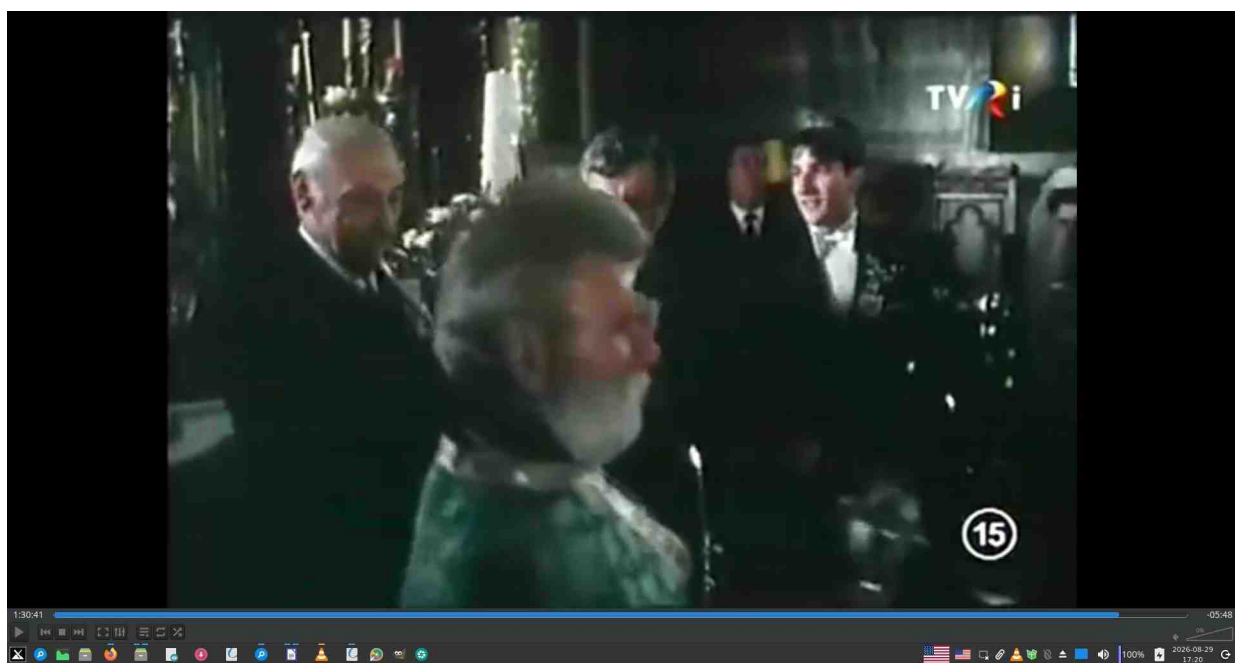
The relations between their characters appear to have been concocted to reflect the overall national secret political relations, meant for them in the Romanian national pantheon of film national stars, between on the one part Ilarion CIOBANU, and on the other part Gheorghe DINICĂ and Ernest MAFTEI. In this way, it can be seen onscreen the overall national secret political inferiority of Ilarion CIOBANU in relation to Gheorghe DINICĂ, when he as “Fane” [Read approximately: 'fane.] was required to follow Gheorghe DINICĂ as the brothel keeper “Mache PUZDERIE” while the latter carrying out a kind of ritual of having subsequent sexual intercours with several prostitutes, and assist him by blocking the entrance of the room, [70, minutes 35, 36 and 37]



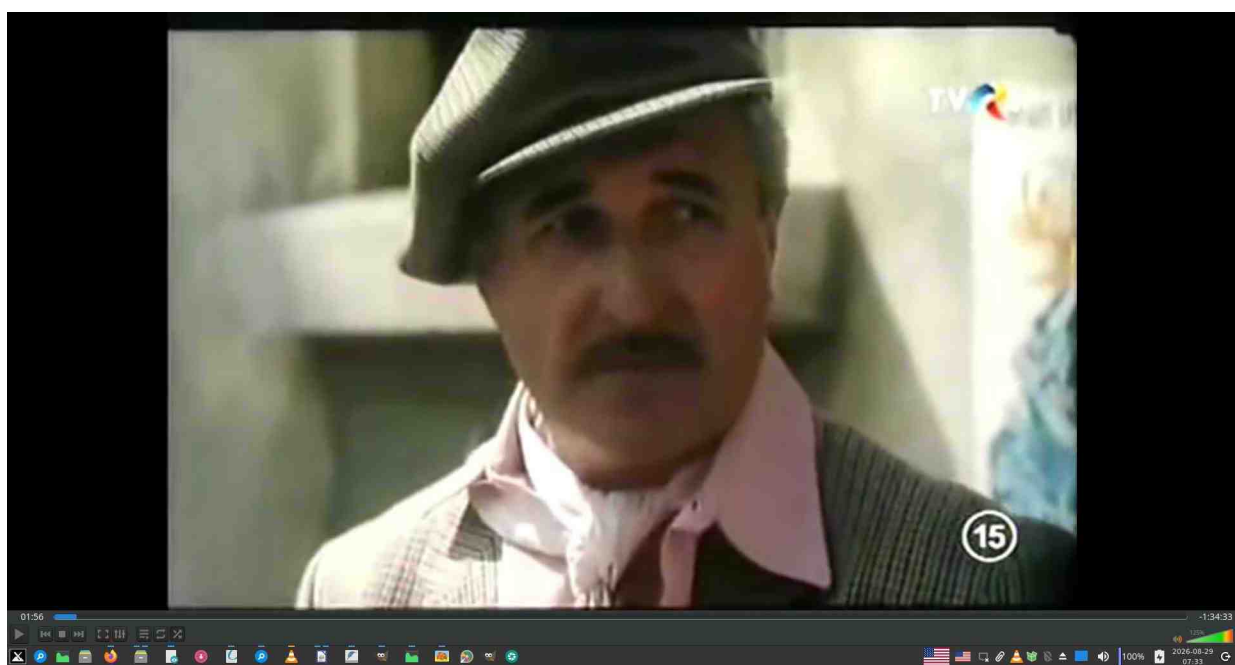


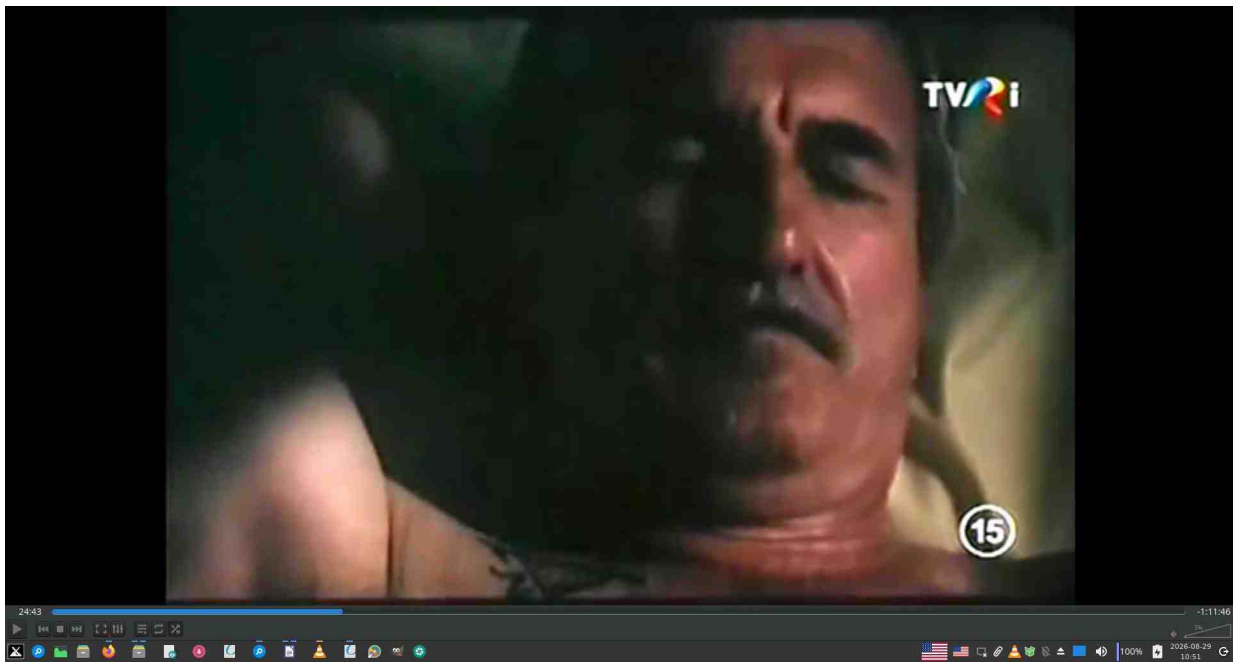
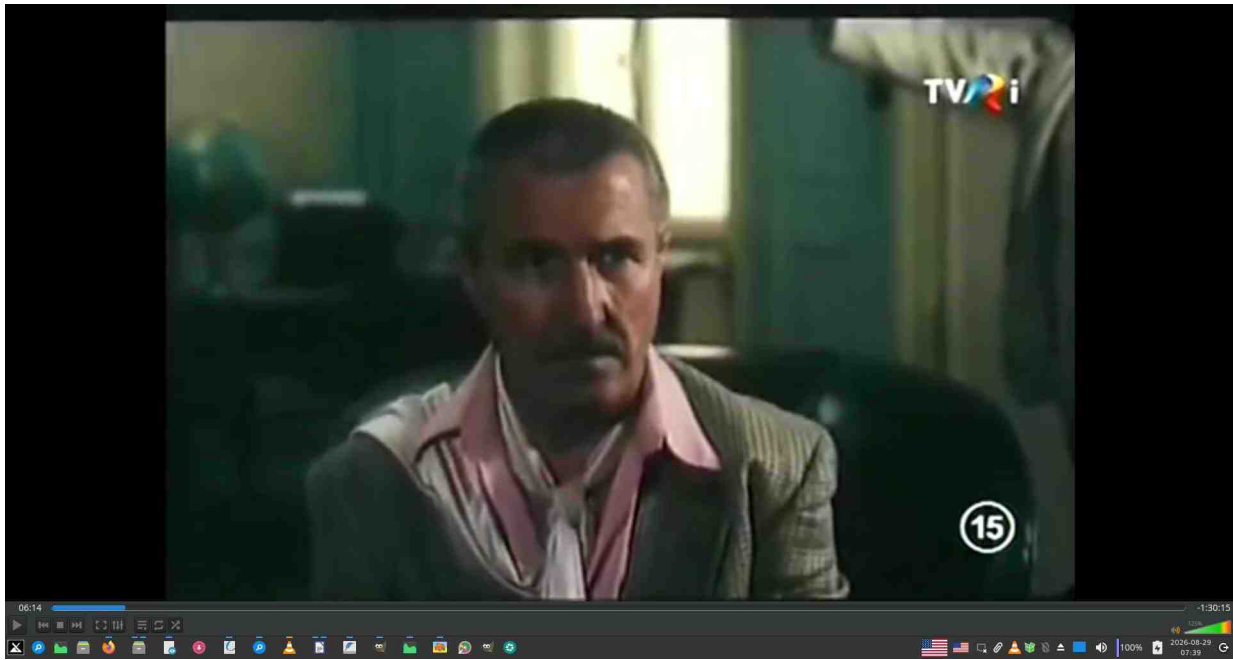
as well as the overall national secret political superiority of Ilarion CIOBANU in relation to Ernest MAFTEI, when the latter as a priest was required to follow Ilarion CIOBANU as “Fane” in a wedding ritual: [70, minutes 91, 91 and 91]

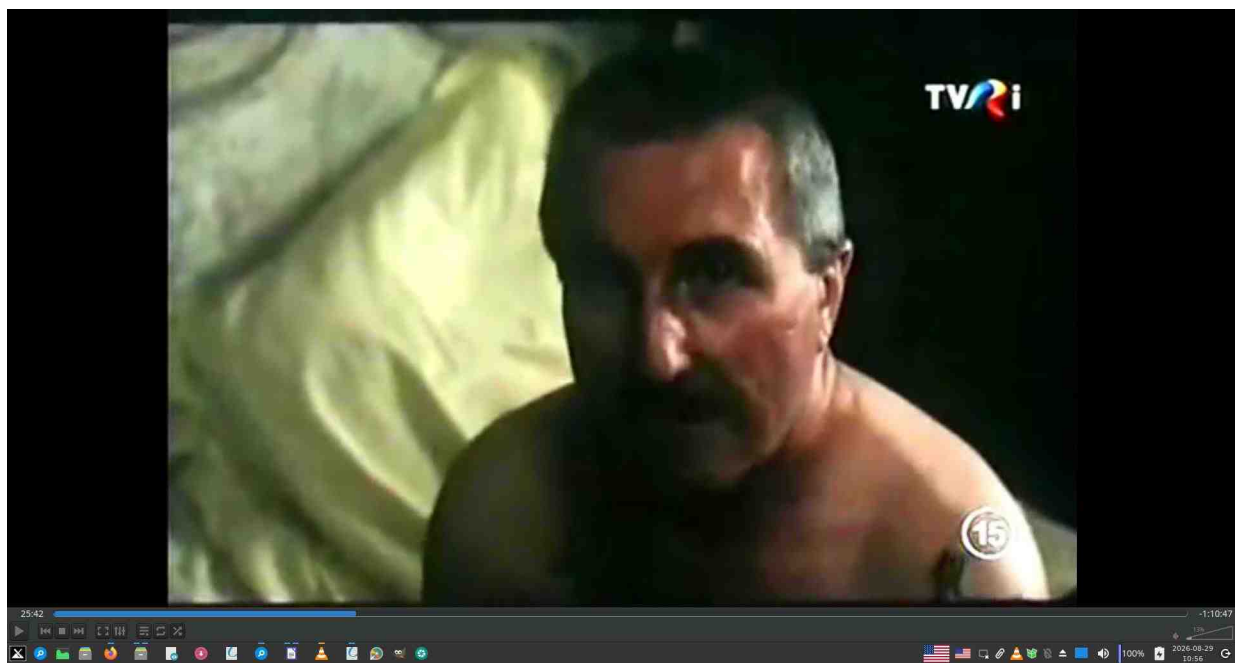




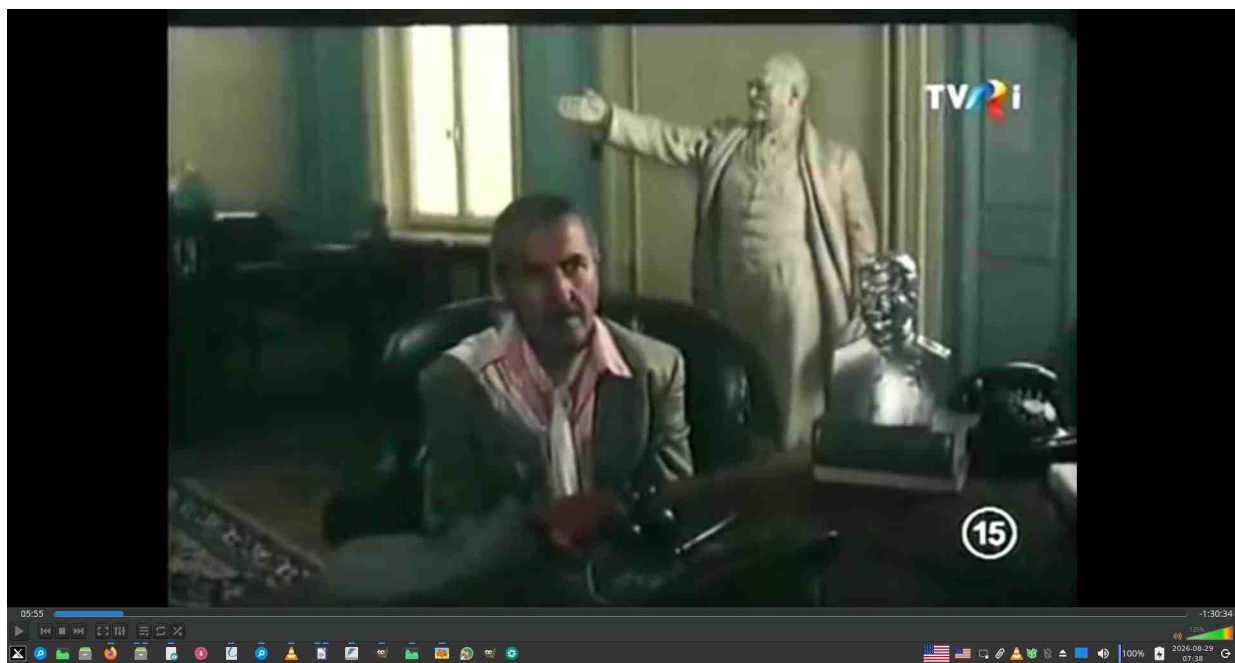
In accordance with his national secret political superiority relative to Ilarion CIOBANU, the film entitled “Crucea de piatră” (The Stone Cross) of 1994 has much more intensively promoted the face of Gheorghe DINICĂ, even with full-screen presentations, and in spite of the fact that he was only two years younger than Ilarion CIOBANU [1] [131] — in this way considered to have been more ethnically romanian, or more exactly, more ethnically dacian, as compared to the face of Ilarion CIOBANU — in carrying out the national secret political propaganda relative to Gheorghe DINICĂ of the romanian national secret political organization, as the main element of that propaganda: [70, minutes 2, 7, 25 and 26]







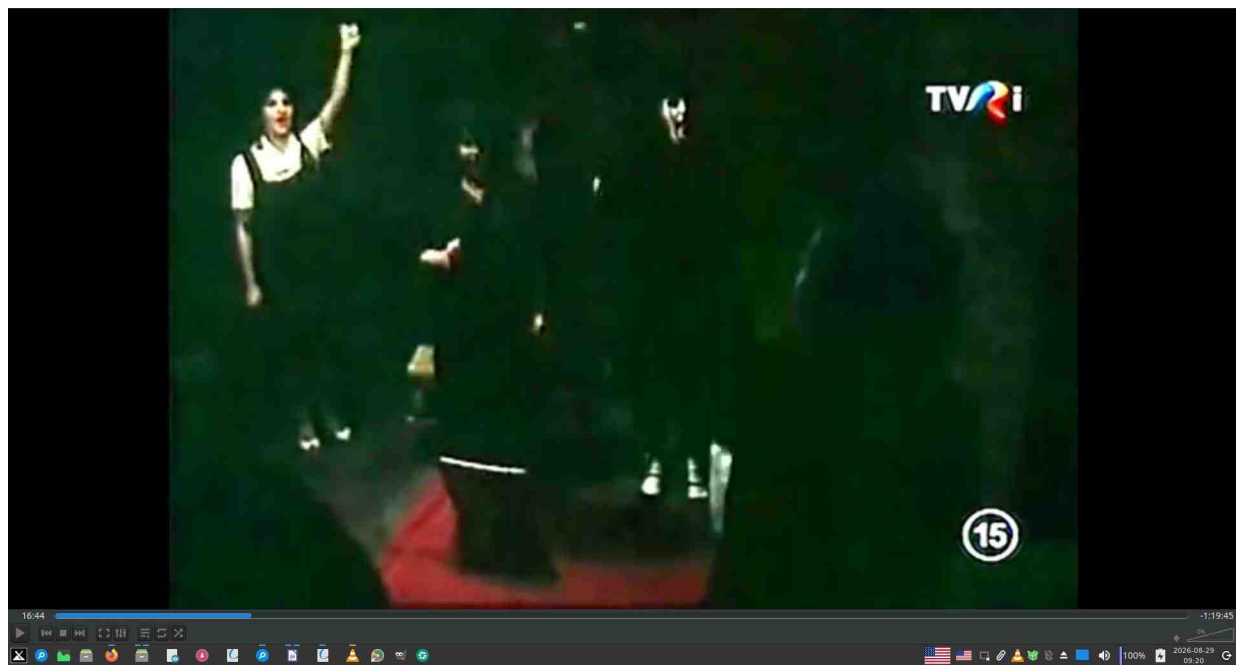
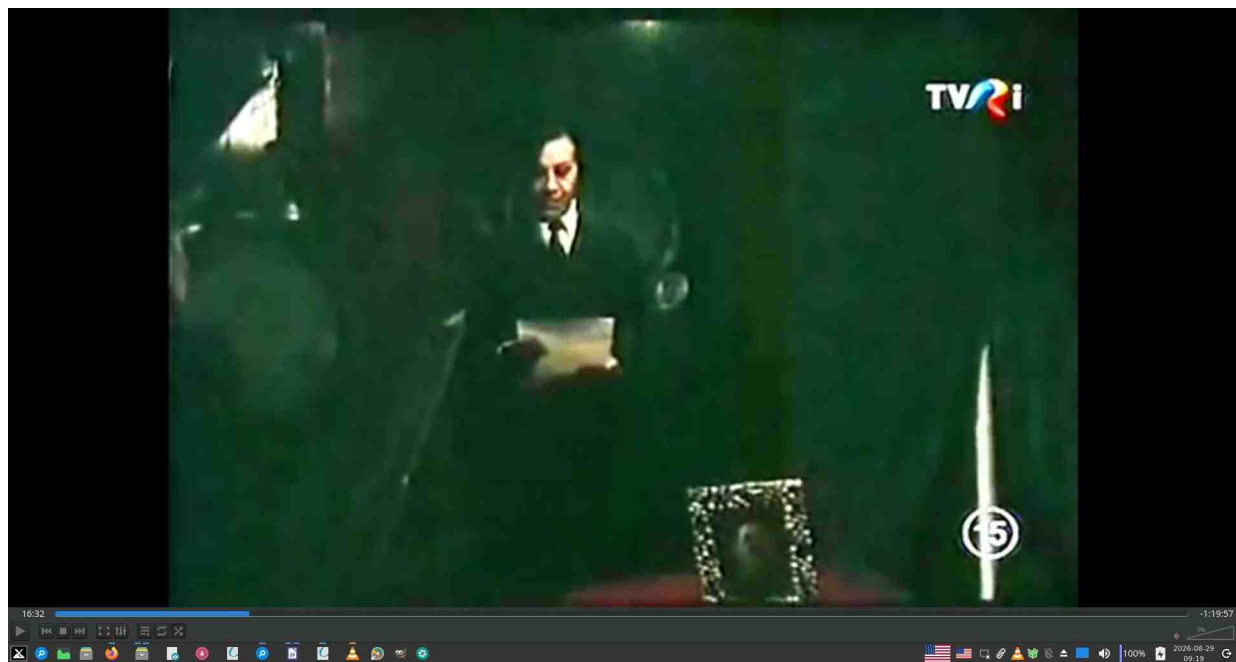
The film entitled “Crucea de piatră” (The Stone Cross) of 1994 has asserted the presumably true idea of the “genius” [70, minute 42] quality and national secret political status of both Ilarion CIOBANU and Gheorghe DINICĂ, within their “elevation to the altar of the film art” [11, minute 71] with the national-star making machinery of the romanian national secret political organization, by associating their respective clips with sculptures or images of the political russian national stars Vladimir Ilich Lenin and Iosif Vissarionovich Stalin made by the national-star making machinery of the russian national secret political organization, by this means formulating and programing the conception that they were a “Lenin” or a “Stalin” each of the romanian national film art, and at the same time revealing and acknowledging the existence and actions of the national-star making machineries of the romanian national secret political organization particularly, and of the ethnical and the national secret political organizations generally. In this way, Gheorghe DINICĂ is presented in a scene with a sculpture of Lenin and Stalin each: [70, minute 6]



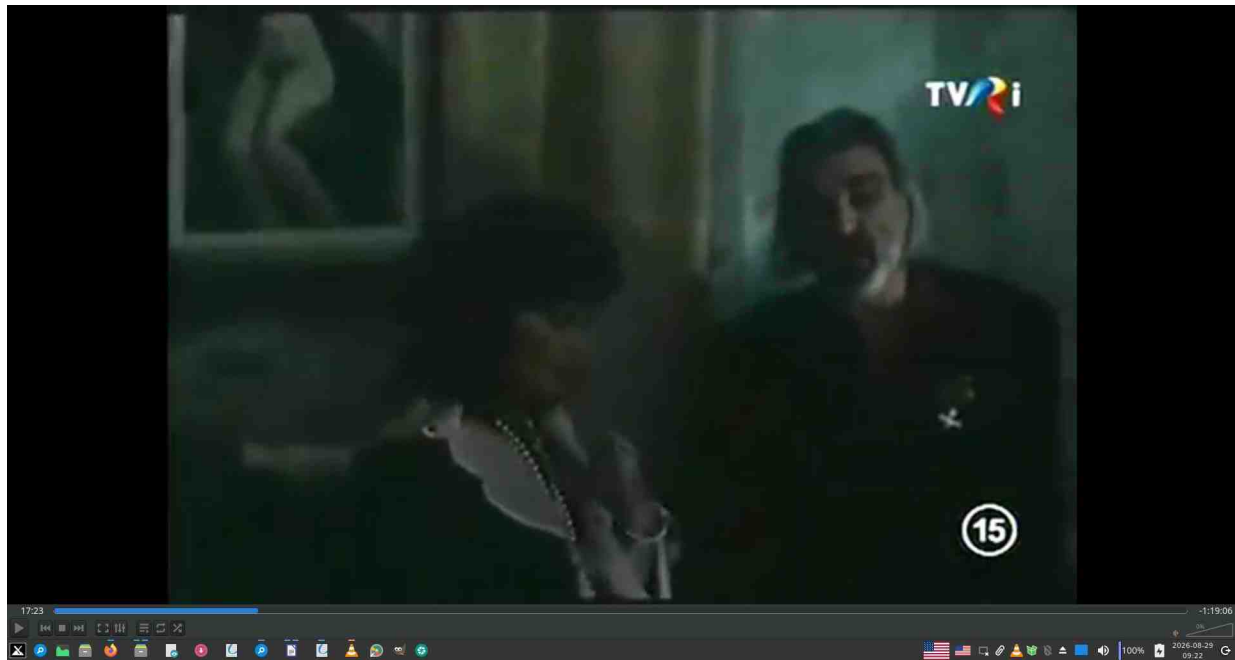
and Ilarion CIOBANU is presented in a posture with his head resembling that of Stalin, [70, minute 17]



immediately after a scene of evoking and hailing Stalin, in order that the mental association be made:
[70, minutes 17 and 17]

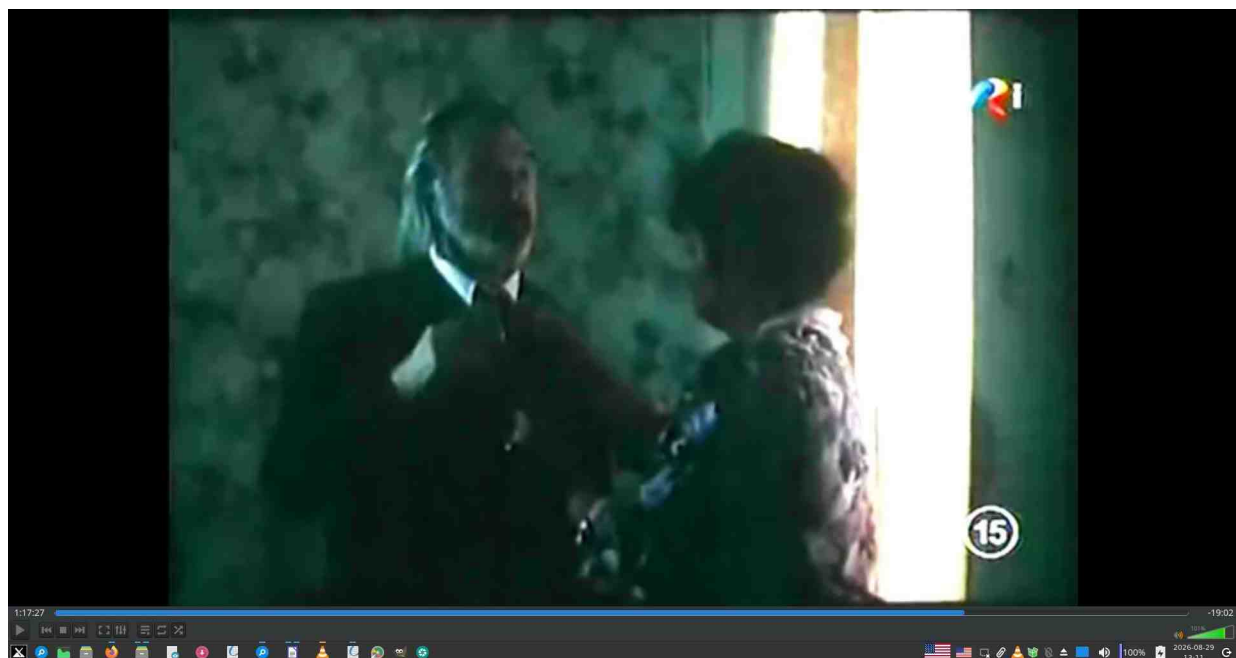
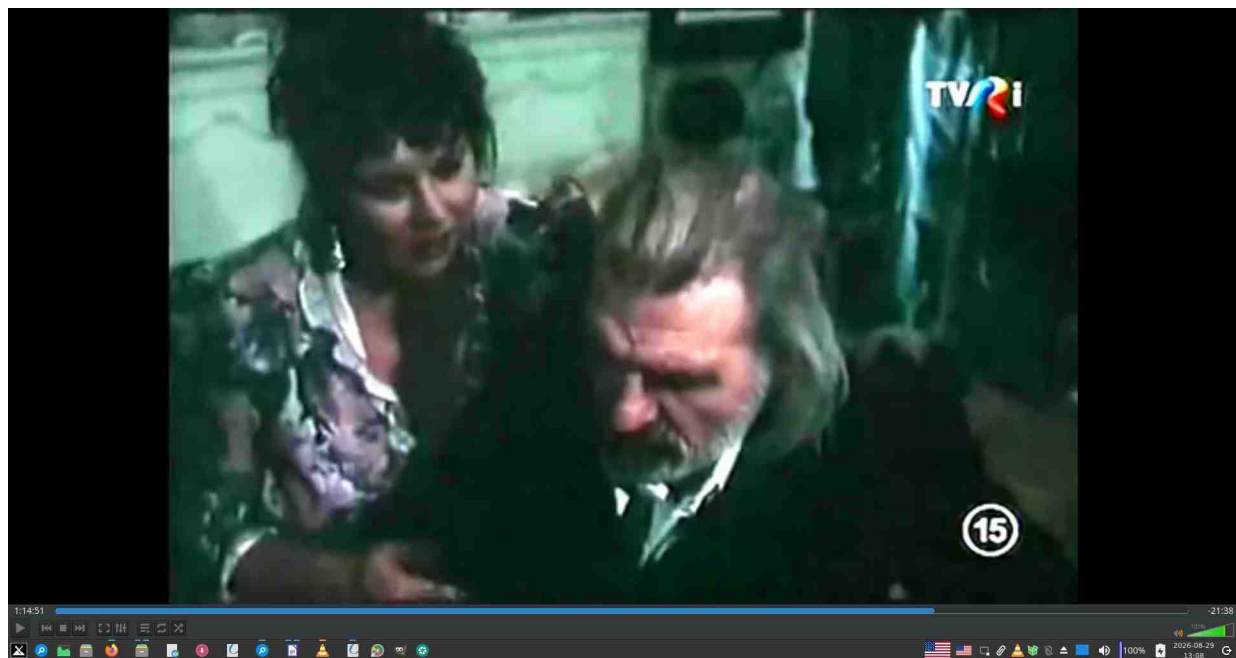


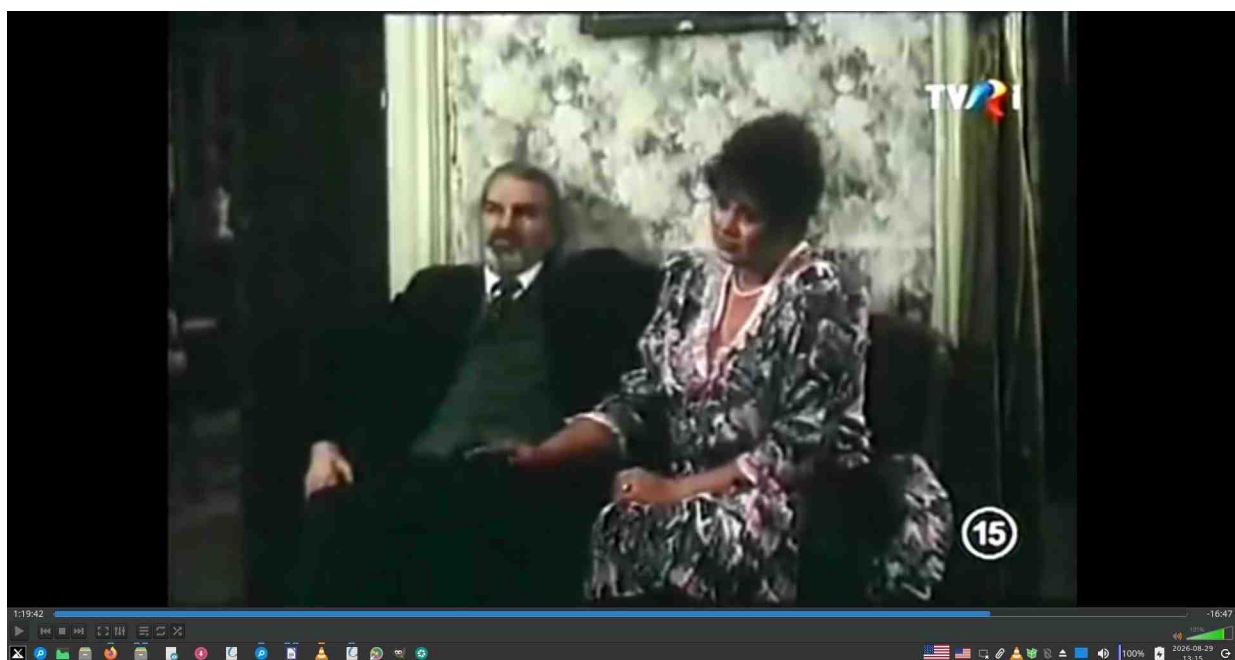
In the implementation of the relationship and marriage guideline of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization at the time of shooting this film presumably in 1993 — when he was married [85] — in the hope of obtaining at least one Ilarion CIOBANU “moonchild” [78] with each of them, Ilarion CIOBANU was directly onscreen-connected with the film national stars Florina CERCEL — at around her 23rd film, awarded 1 time till the shooting of this film, [166] recurring from the films of Ilarion CIOBANU entitled “Frații” (The Brothers) of 1971, “Toate pânzele sus” (All the Sails Up!) of 1977, “Ecaterina TEODOROIU” of 1978, and “Zapciul Iancu JIANU” (The Tax Collector Iancu JIANU) of 1981 — as his as “Fane’s” wife, with conversing, kissing, and a sexual scene, [70, minutes 18, 75 and 75]



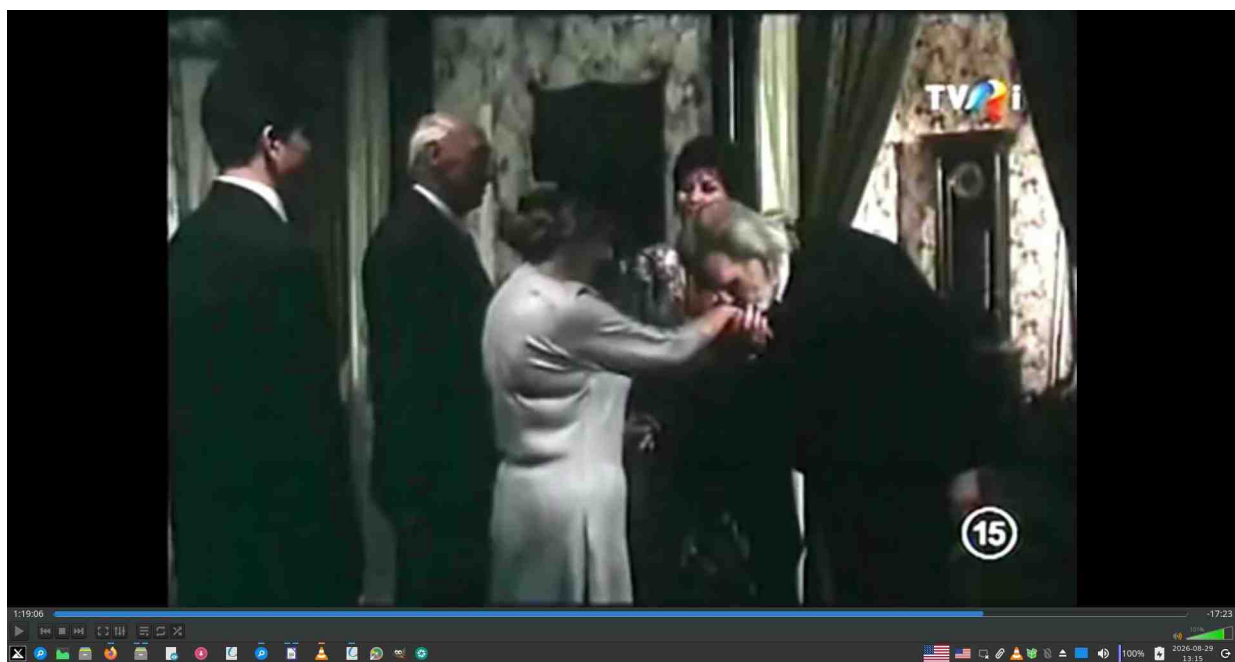


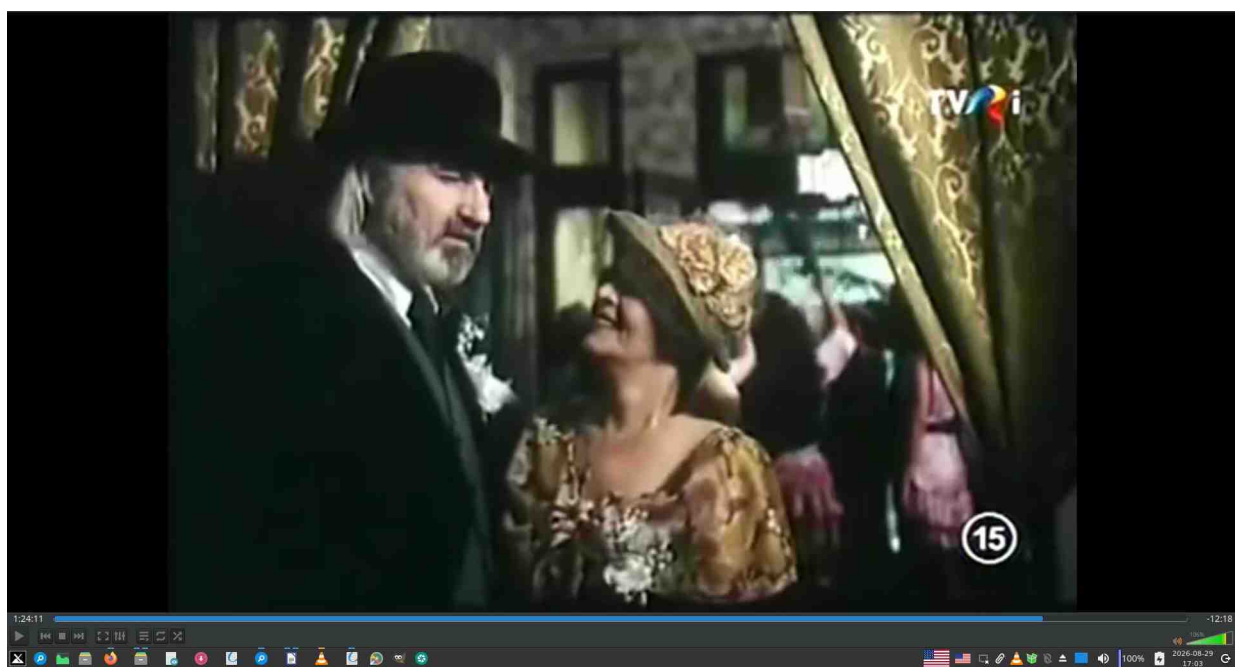
with the unsuccessful sexual intercourse followed by her saying: “Leave it. At some other time”: [70, minute 75] [70, minutes 75, 78 and 80]





and Margareta POGONAT — graduated in acting, at around his 28th film, awarded 4 times till the shooting of this film, [171] recurring from the films of Ilarion CIOBANU entitled “Apoi s-a născut «Legenda»” (Then there arose the “Legend”) of 1969 and “Orașul văzut de sus” (The City Seen from Above) of 1975 — with conversing, touching, and hand-kissing: [70, minutes 80 and 85]





and with his one-time actress Corina DĂNILĂ [Read approximately: də'nilə.] — a student at the IATC, and at her 1st film [174] — as the prostitute “Ileana”, with violent taking by the hand, partial undressing, hugging, and flapping: [70, minutes 83, 83, 83 and 83]



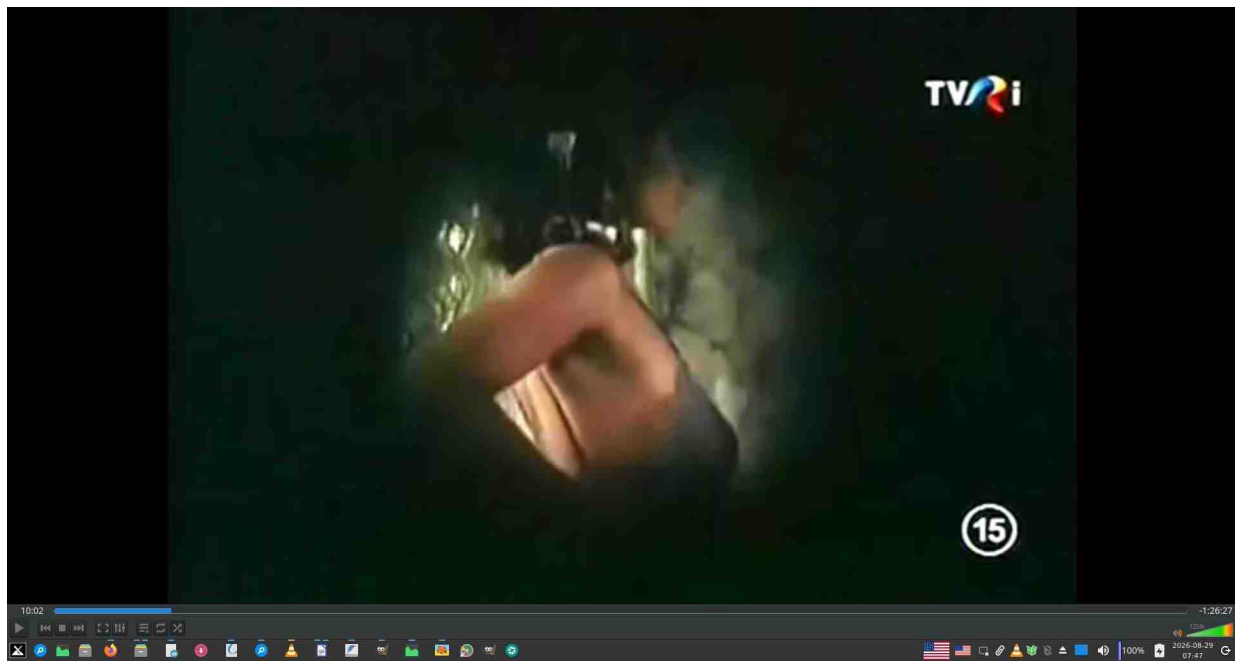
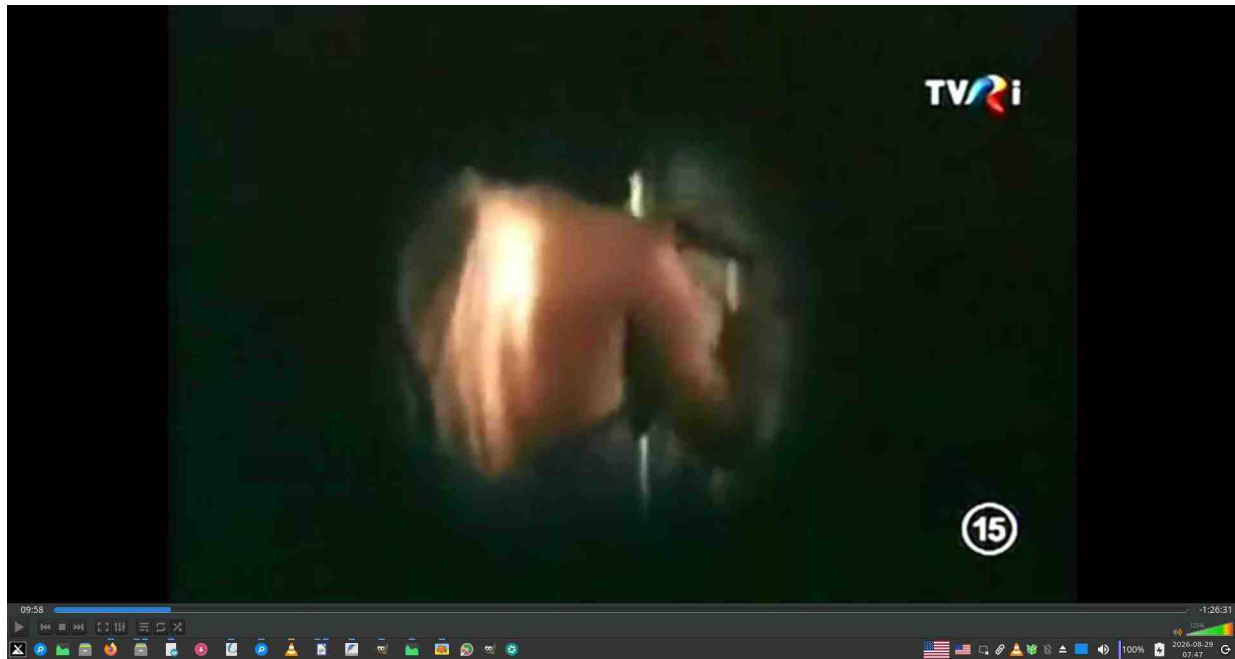


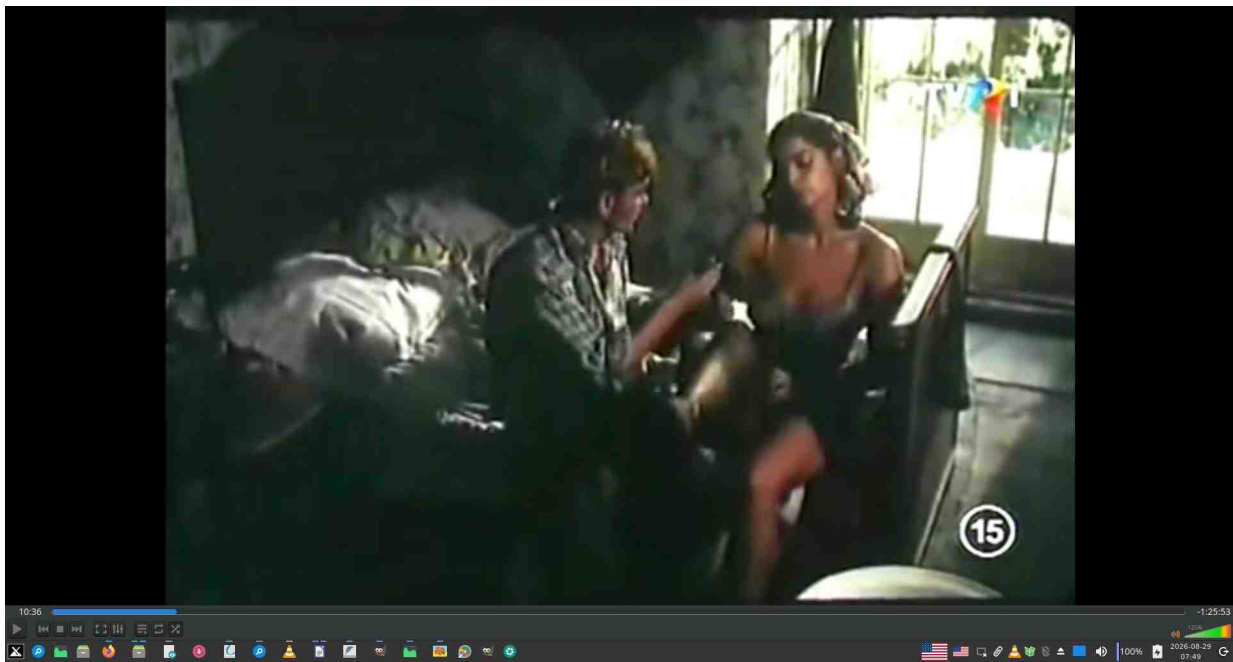
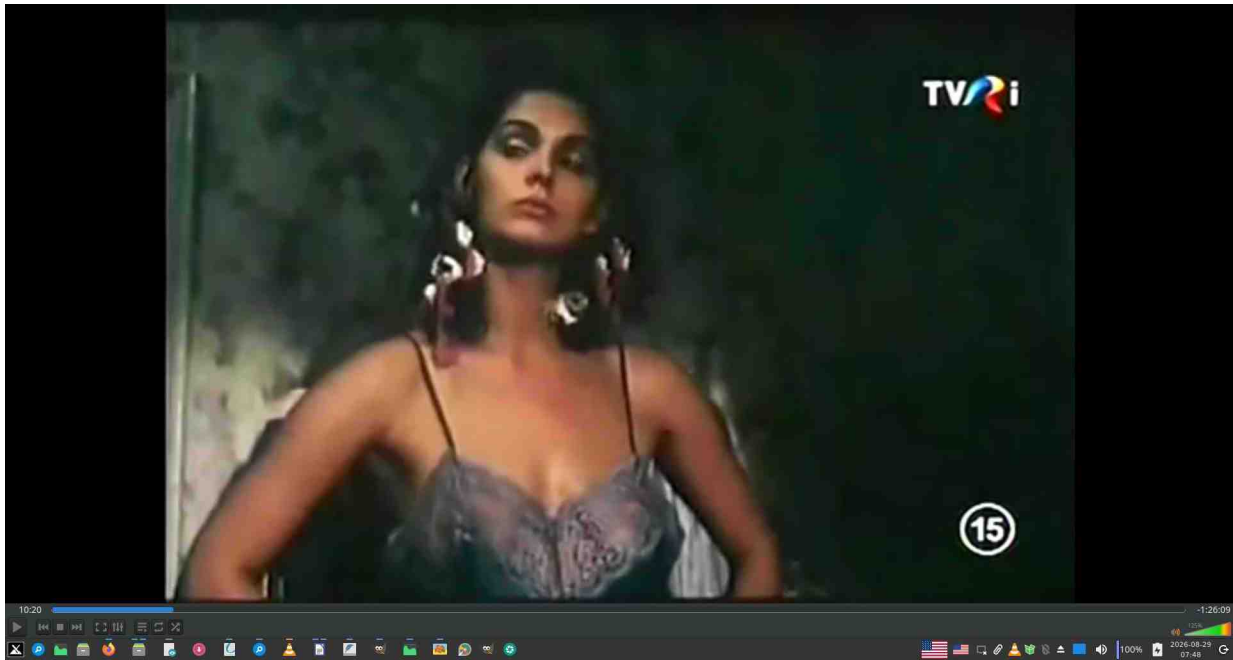


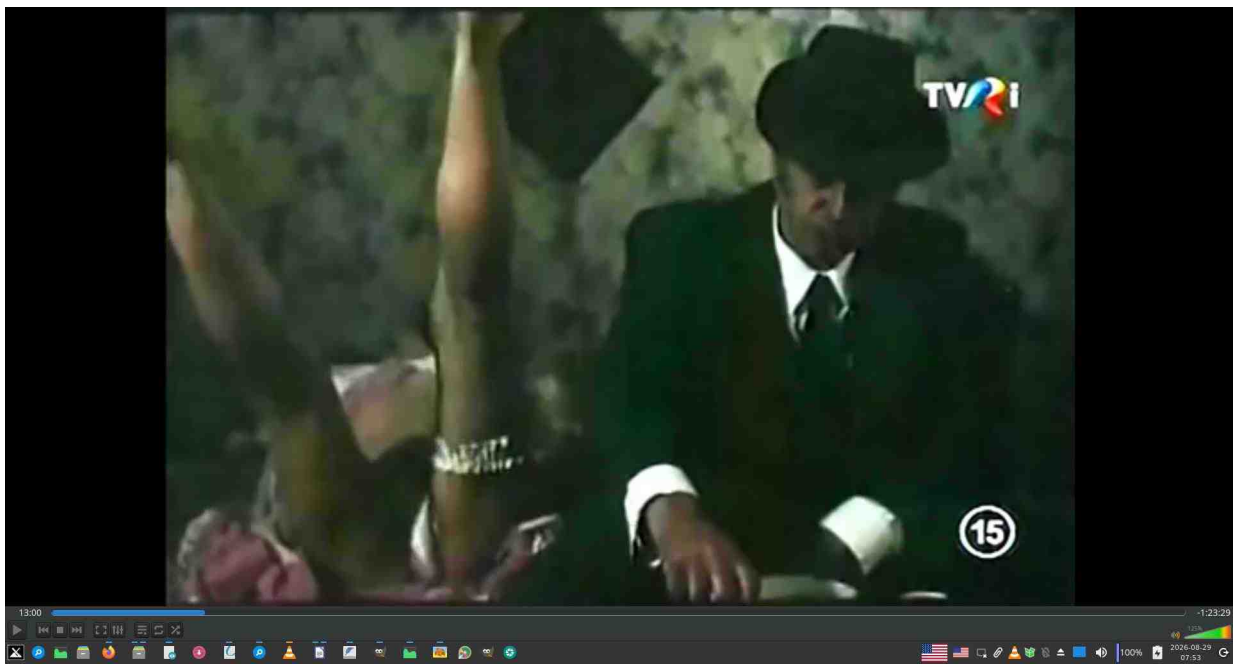
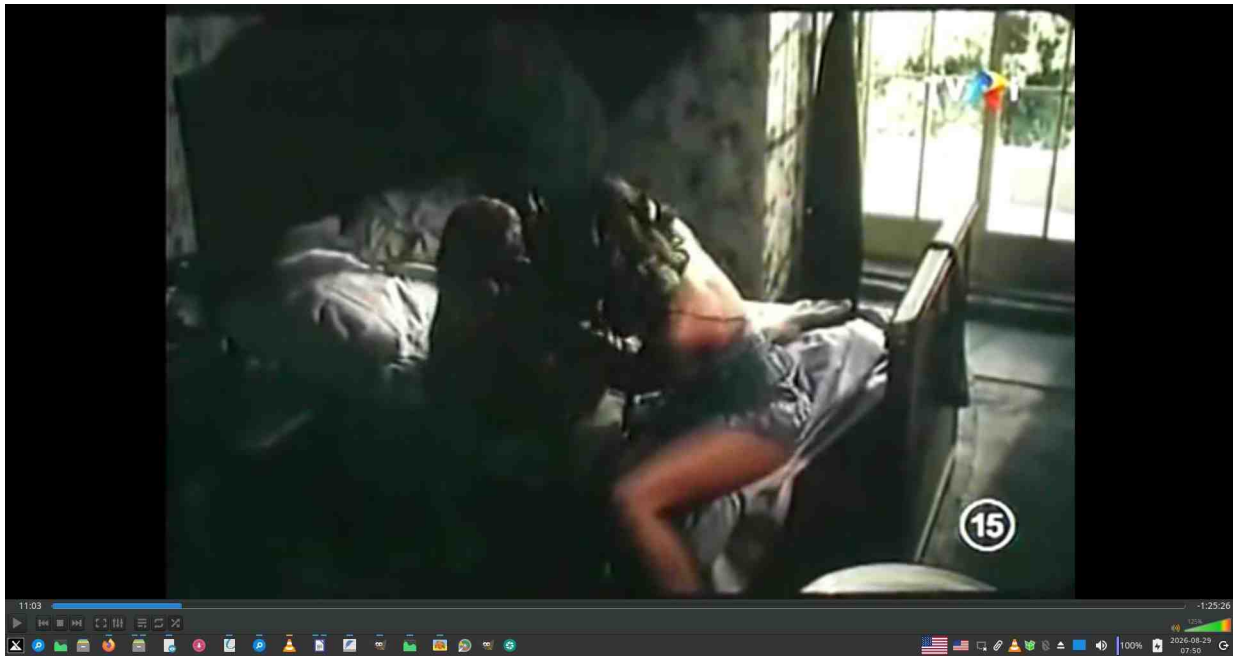
It is to be mentioned that at the time of shooting this film presumably in 1993 Corina DĂNILĂ was still a dramatic-art student, [174] and this was her first film — in a similar manner as in the case of Klára SEBŐK — what substantiates the presumption that she was selected on the basis of the deemed tastes of Ilarion CIOBANU, and was drawn into the romanian film acting, and then made a television national star primarily by the Romanian Television [174] in the implementation of the relationship and marriage guideline of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization, therefore she was part of its Ilarion CIOBANU “project”. [73, minute 24] Her character name “Ileana” had the value of formulating and programing to Ilarion CIOBANU a relationship with Ileana IURCIUC and Ileana POPOVICI, both connected with him in the film entitled “Pentru Patrie” (For the Fatherland) of 1978. The violent character of her common scene with Ilarion CIOBANU must have had the same purpose as the rape scenes in the films of Ilarion CIOBANU entitled “Răscoala” (The Revolt) of 1966 and “Golgota” (Golgotha) of 1966, namely to formulate and program to him that within the implementation of the “moonchild” [78] sub-guideline of the relationship and marriage guideline of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization, even the rape would be tolerated to him. And indeed: with his required appearance, the russian ethnicity of his character, and the violence of the above scene, and the subsequent tolerance of the film, Ilarion CIOBANU must have been concocted to become a romanian national version of the concoction of the russian national secret political organization called “Rasputin”.

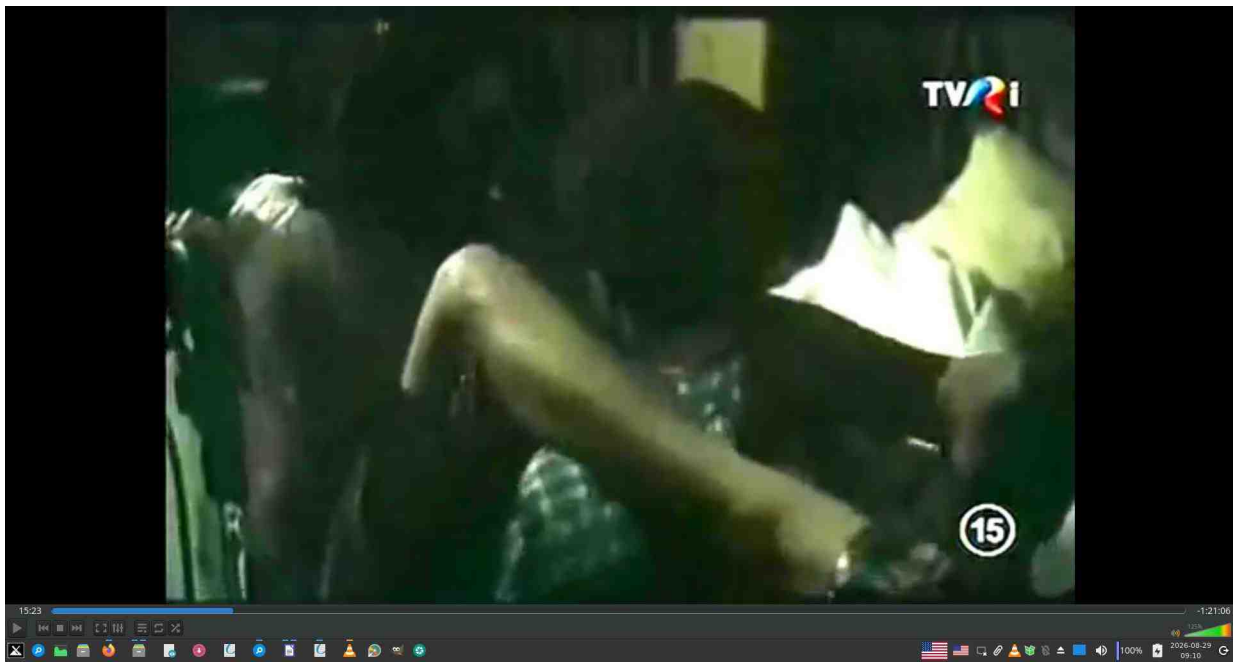
The film entitled “Crucea de piatră” (The Stone Cross) of 1994 can be considered the most incisive implementation of the “moonchild” [78] sub-guideline of the relationship and marriage guideline of the personal secret policy relative to Ilarion CIOBANU of the romanian national secret political organization in his entire film career, with that it excited Ilarion CIOBANU to sexual activity with that Florina CERCEL as the wife of his character “Fane” was a “matron” [172] of a brothel, he was required to act several scenes in the brothel, and the film — utilizing the liberation from the “proletary morals” [70, minute 84] of december 1989 in Romania — intensively promoted the partly naked bodies and sexual scenes of the actresses required to act the prostitutes of the brothel: [70, minutes 10, 11, 11, 11, 12, 14,

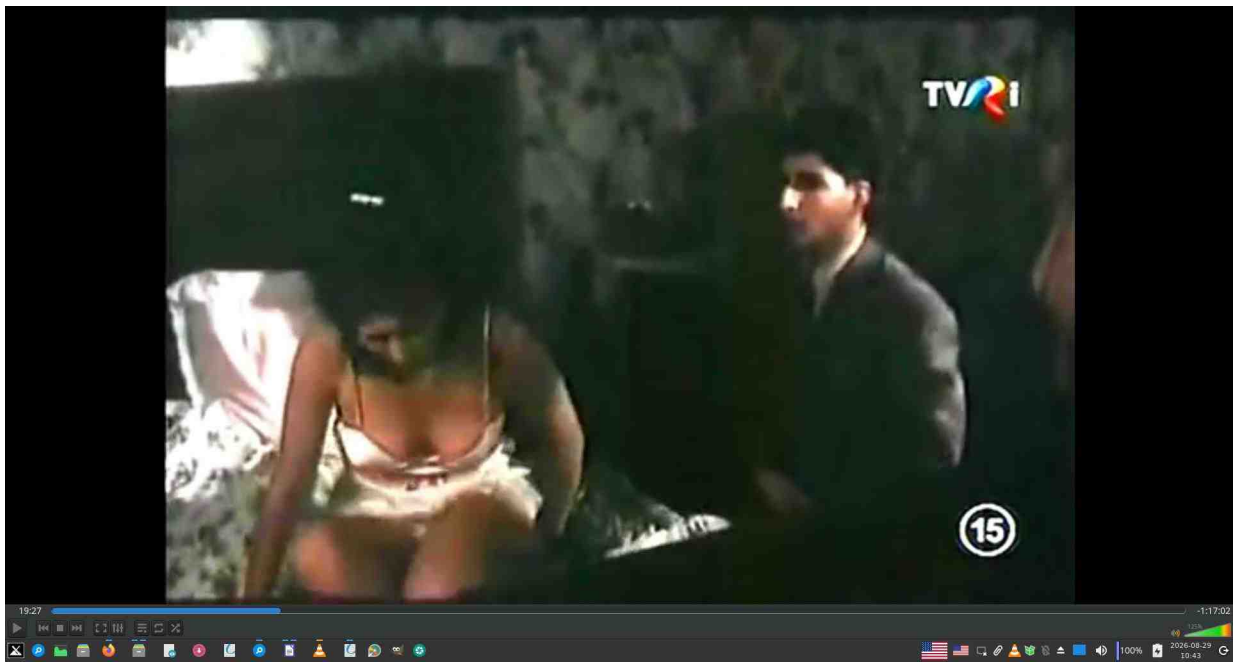
15, 16, 19, 20, 24, 28, 28, 32, 32, 57, 57 and 93]

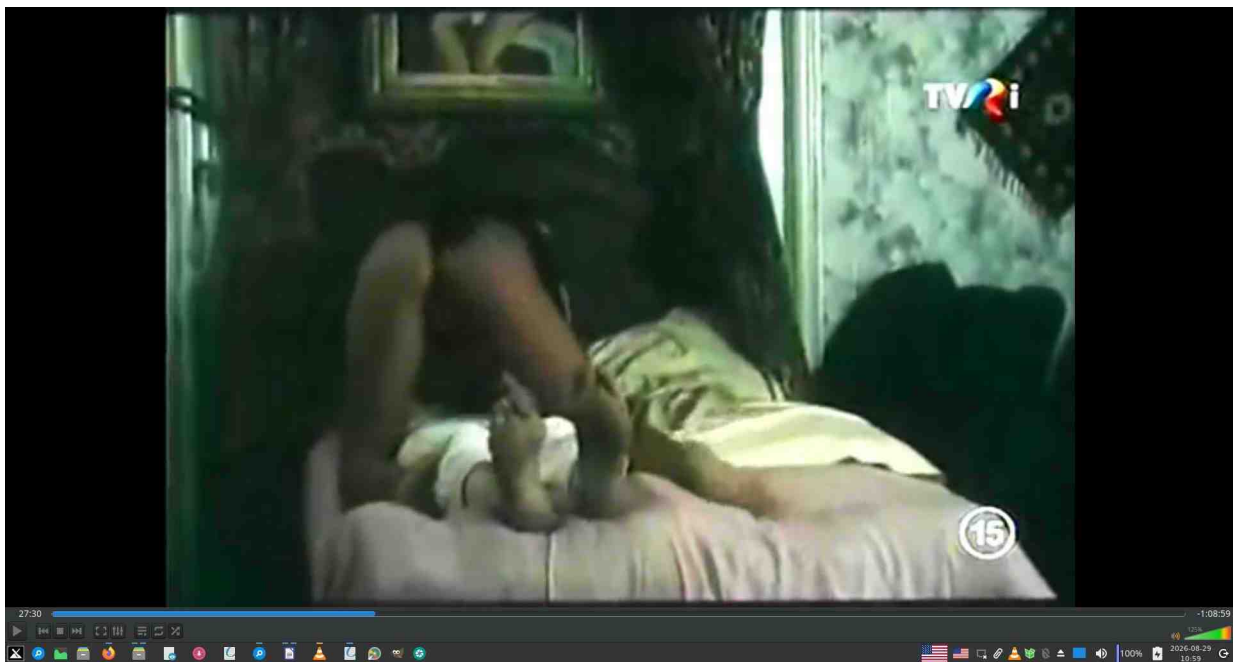
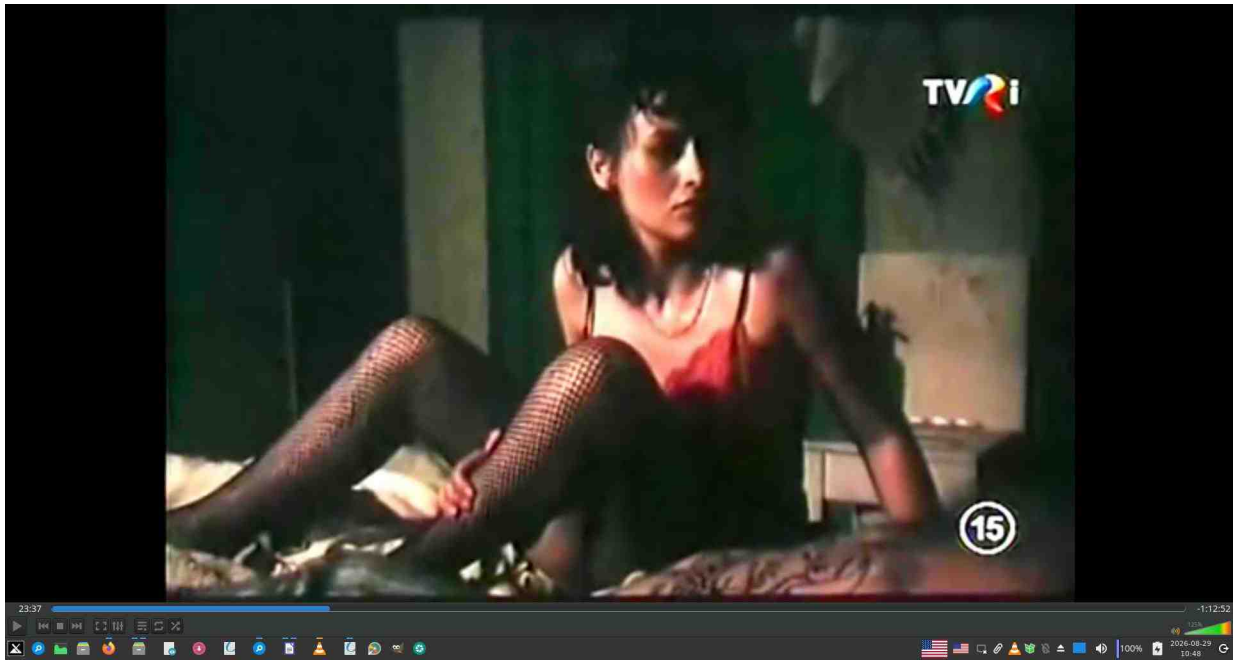


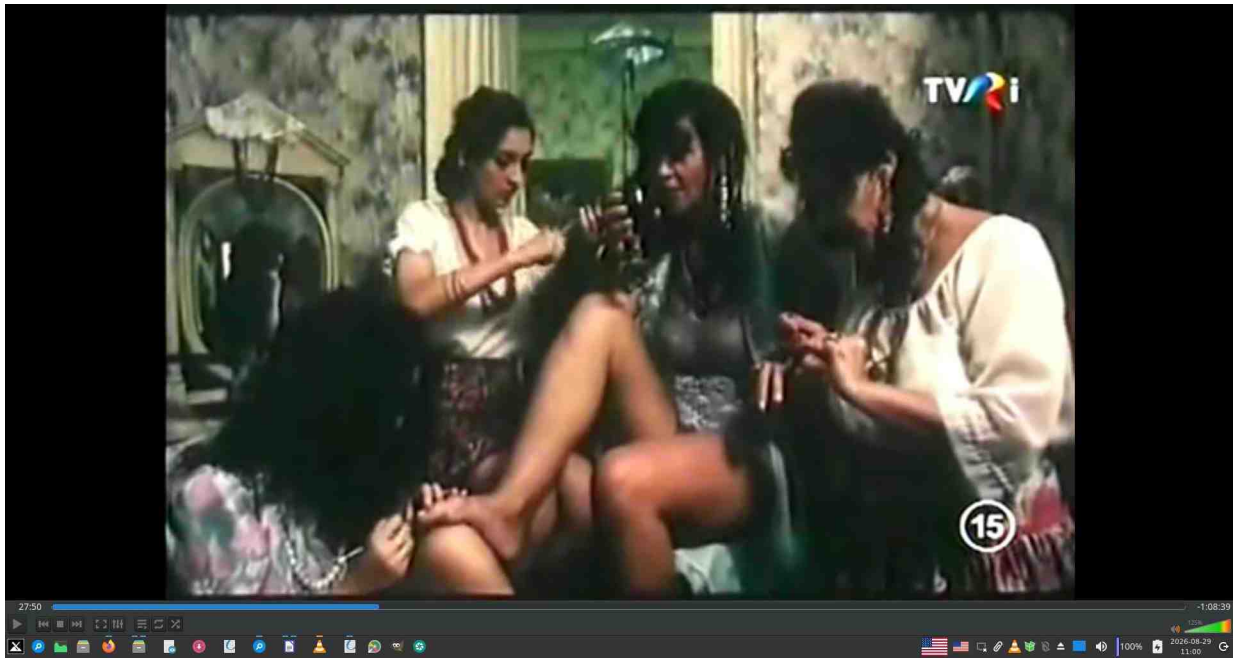


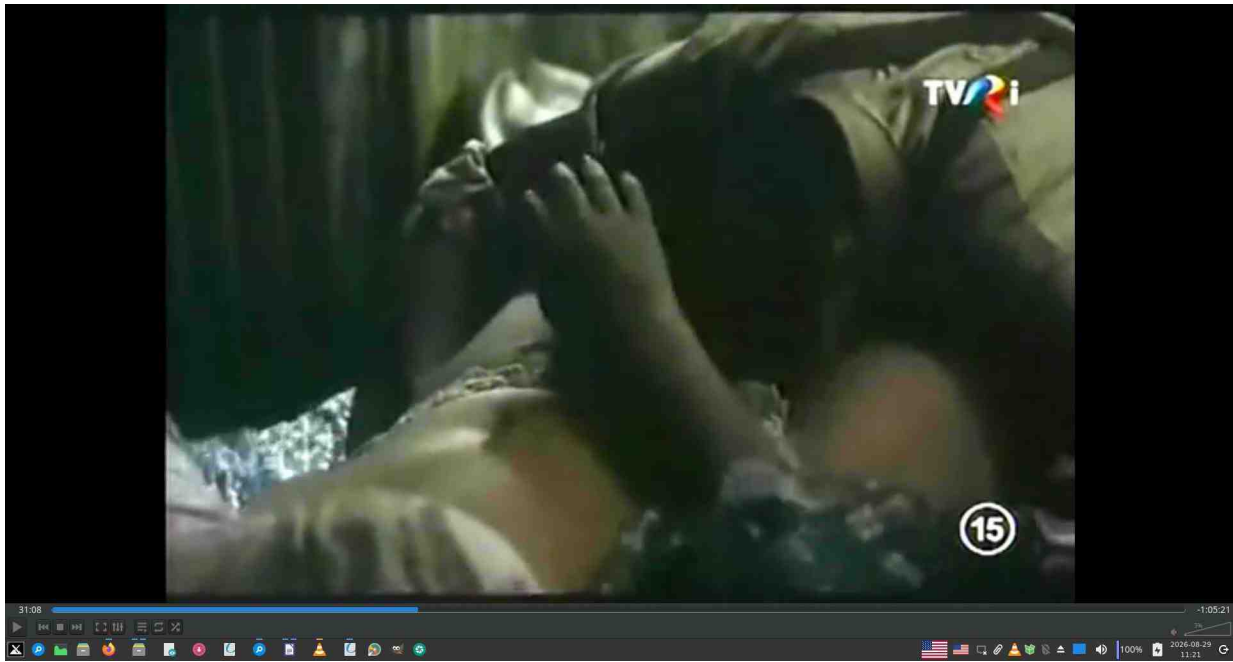


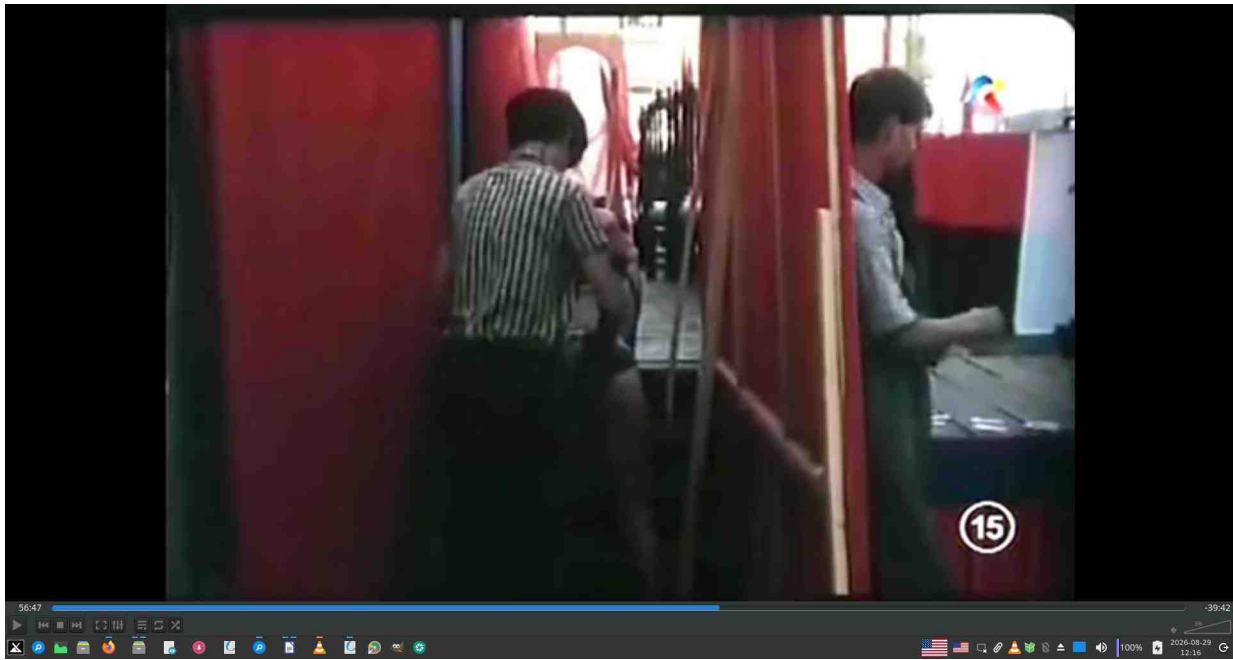








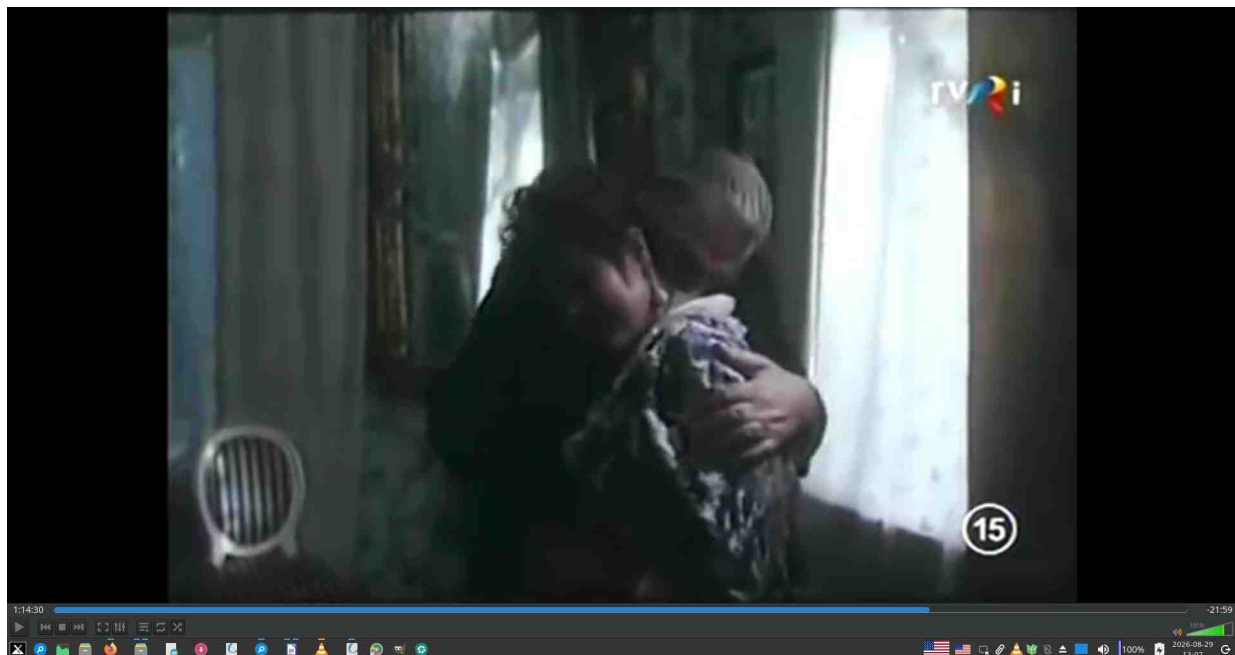




The film entitled “Crucea de piatră” (The Stone Cross) of 1994 corroborates the hypothesis of Ilarion CIOBANU’s not liking to kiss women, by that he as “Fane” kisses on the front an actress acting a prostitute, [70, minute 10]



and kisses on the neck Florina CERCEL as the wife of his character: [70, minute 75]

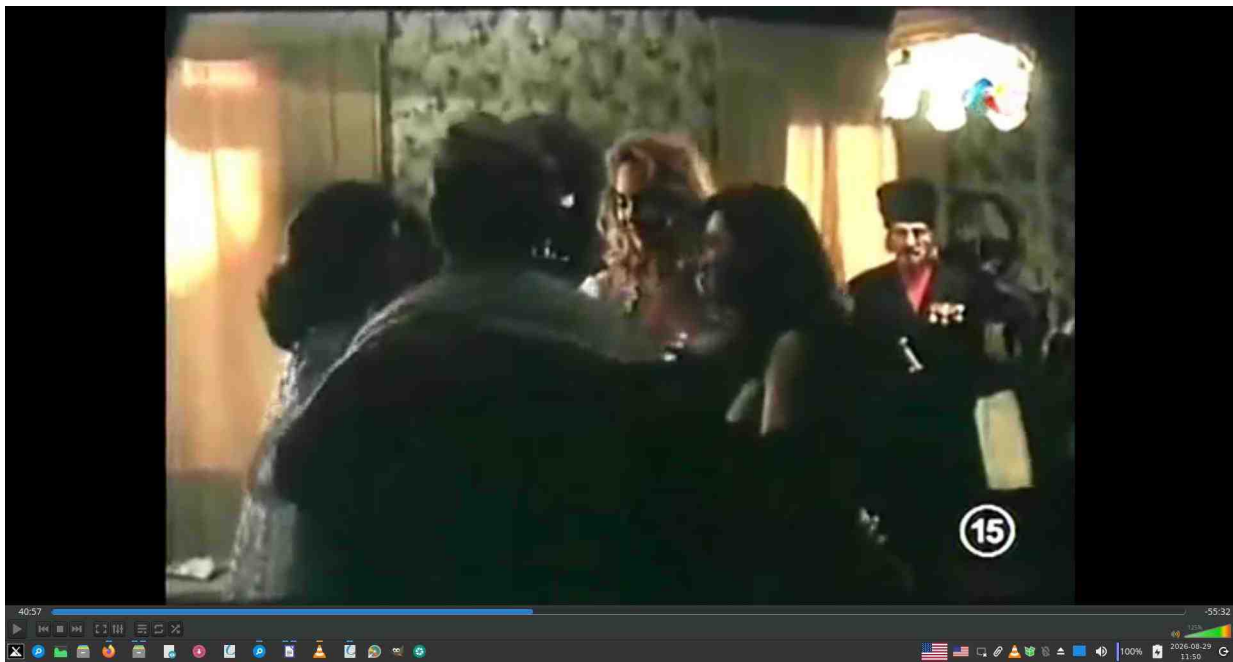


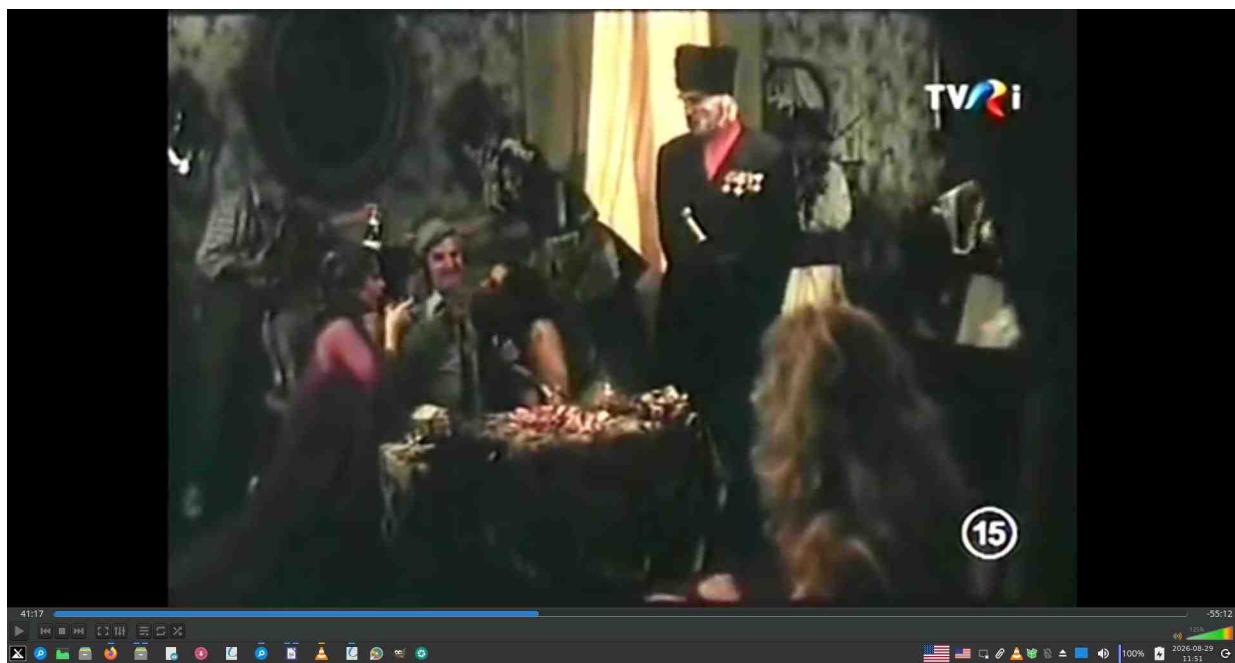
The long hair which Ilarion CIOBANU as “Fane” was required to wear, [70, minute 83]



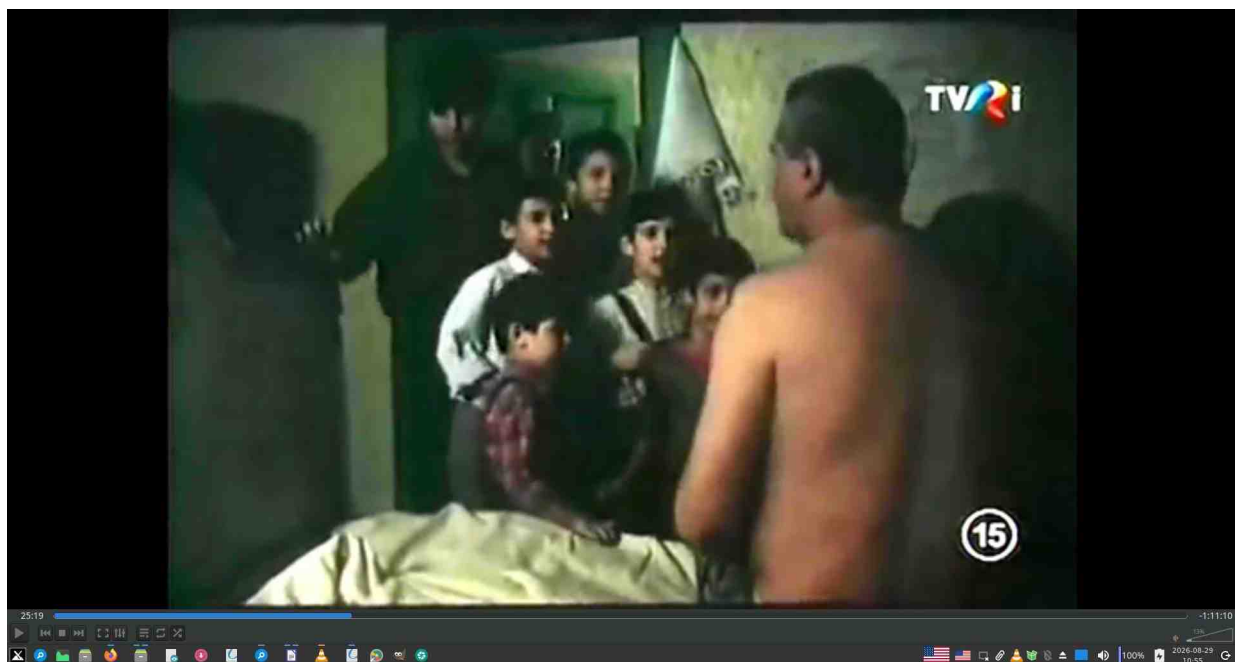
can be construed as having been an expression, formulation, and programing to Ilarion CIOBANU of the dissatisfaction of the romanian national secret political organization with the level of his heterosexual behavior.

In the implementation of the relationship and marriage guideline of the personal secret policy relative to Gheorghe DINICĂ of the romanian national secret political organization at the time of shooting this film presumably in 1993 — when he was still unmarried [131] — in the hope of obtaining at least one Gheorghe DINICĂ “moonchild” [78] with each of them, and even marrying one of them, Gheorghe DINICĂ as the brothel keeper “Mache PUZDERIE” was directly onscreen-connected with several actresses required to act the prostitutes of the brothel, with conversing, and sharing a bed: [70, minutes 23, 41 and 42]





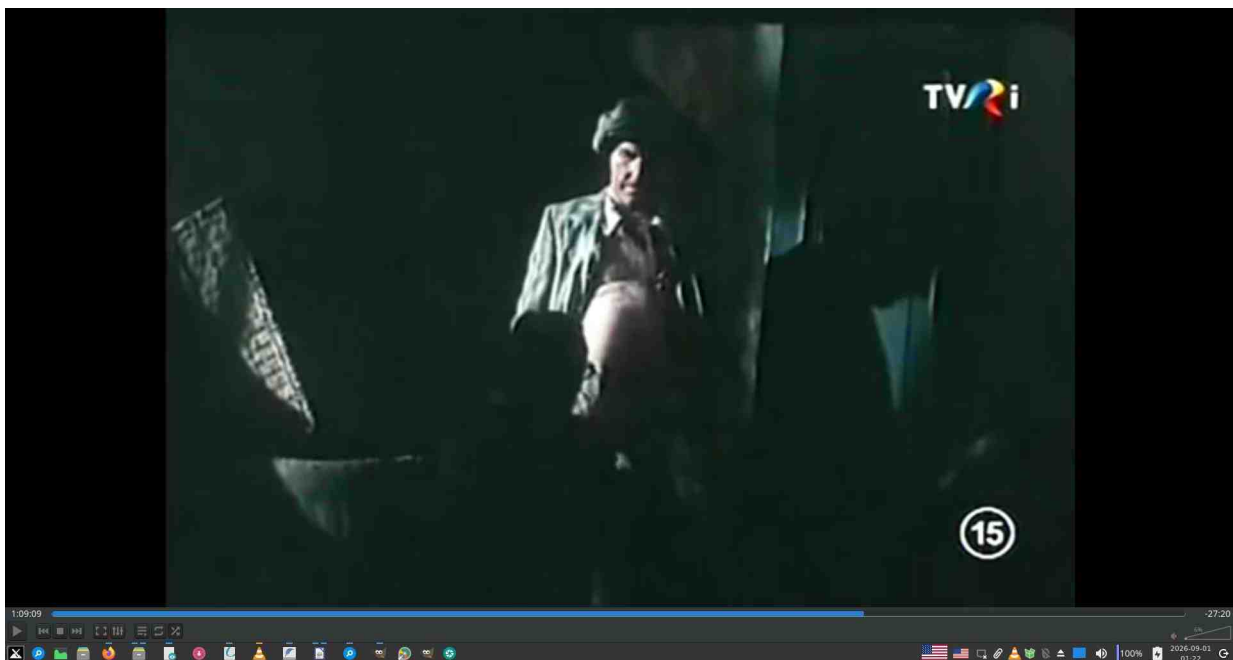
The purpose of obtaining the “moonchildren” [78] of Gheorghe DINICĂ of the relationship and marriage guideline of the personal secret policy relative to Gheorghe DINICĂ of the romanian national secret political organization particularly was expressed, formulated, and programed with that Gheorghe DINICĂ as “Mache PUZDERIE” had and was twice connected with his six children, [70, minutes 26 and 94]





all of them being boys, meaning that the male humans were considered more utilizable by the romanian national secret political organization particularly, and the ethnical and the national secret political organizations generally. The quantitative aspect relative to the need for the “moonchildren” of Gheorghe DINICĂ particularly, and of the “geniuses” [70, minute 42] “elevated to the altar of the film art” [11, minute 71] generally, has been expressed, formulated, and programed with the character surname “Puzderie” of Gheorghe DINICĂ, through the mental-association creating string: [Puzderie → puzderie (romanian) = numbers].

The homosexual relation which Gheorghe DINICĂ as “Mache PUZDERIE” was required to act, [70, minute 70]

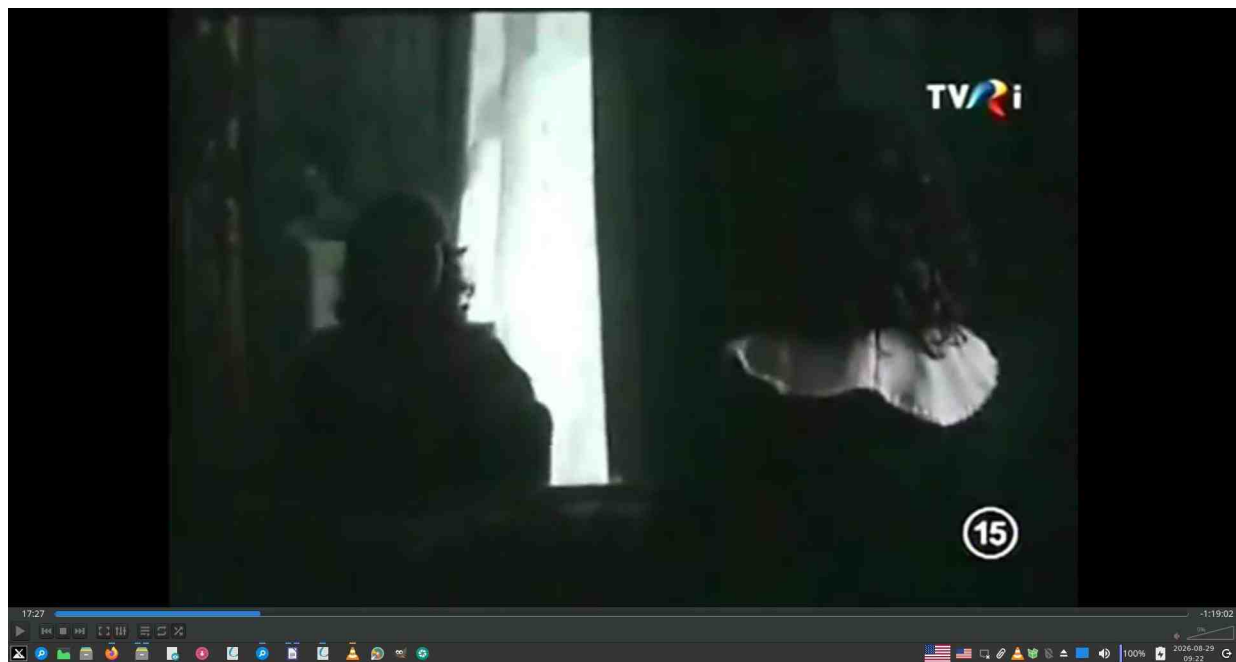


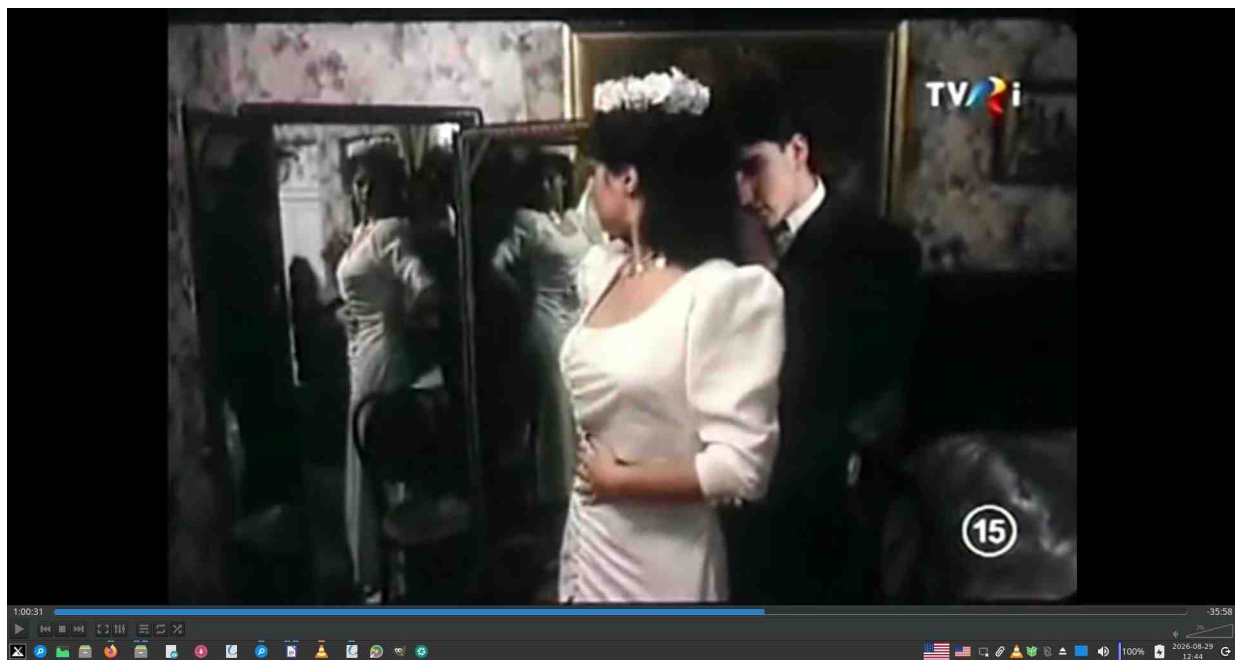
can be construed as having been an expression, formulation, and programing to Gheorghe DINICĂ of the dissatisfaction of the romanian national secret political organization with the level of his heterosexuality. It is to be mentioned that Gheorghe DINICĂ first and last married at the age of around 63 years, and had no child, [131] therefore his “heterosexual performance” was still poorer than that of Ilarion CIOBANU considered to be poor anyway.

That the character named “Fane” of Ilarion CIOBANU was concocted to be a russian count, was a manifestation of the conjecture of the romanian national secret political organization relative to the disloyalty of Ilarion CIOBANU to it, and the related interest of the russian national secret political organization in “marking” [11, minute 71] or “adopting” [50, minute 31] Ilarion CIOBANU and integrating him with Russia, as well as evidence of the collaboration between those national secret political organizations relative to Ilarion CIOBANU.

Among the prostitutes, the hungarian ethnical “minority” is represented by SZABÓ Ilomka [Read approximately: 'sɔbo: 'ilonkɔ.] acted by Manuela HĂRĂBOR, [Read approximately: mənɔ'ela hərə'bor.] and the german ethnical “minority” by Eveline Rosenberg acted by Adina CARTIANU. [Read approximately: ʌ'dina kərɪ'ʌnɔ.] These two are leading characters among the prostitutes, namely their role among the prostitutes is presented much more prominent than the role of the hungarian and the german ethnical “minorities” in the population of Romania. This national secret political propagandistic aspect of the film reflects the anti-minority position of the romanian national secret political organization, which manifested itself mostly in march 1990 with the anti-hungarian pogrom in Marosvásárhely [Read approximately: 'mɔrɔfva:ʃa:rhej. In the romanian language: Târgu Mureș.] originated by it.

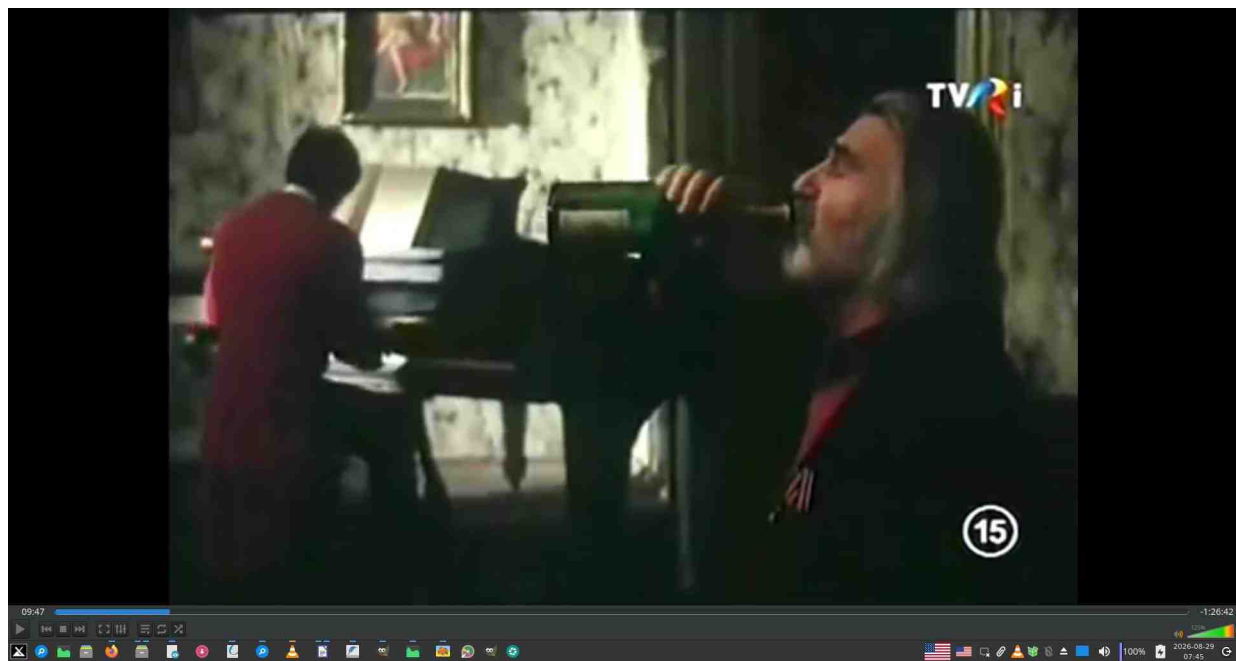
The film entitled “Crucea de piatră” (The Stone Cross) of 1994 defends contradicting aspects of the bourgeois and the communist ideologies — particularly the social status of women — by asserting the conception that each ideology is true, only that they consider different aspects of the personality of women: in “capitalism” they are considered from the physical, while in socialism from the spiritual point of view. In this way, it presents mirror images of prostitutes formulating and programing the above conception: [70, minutes 18, 60 and 61]



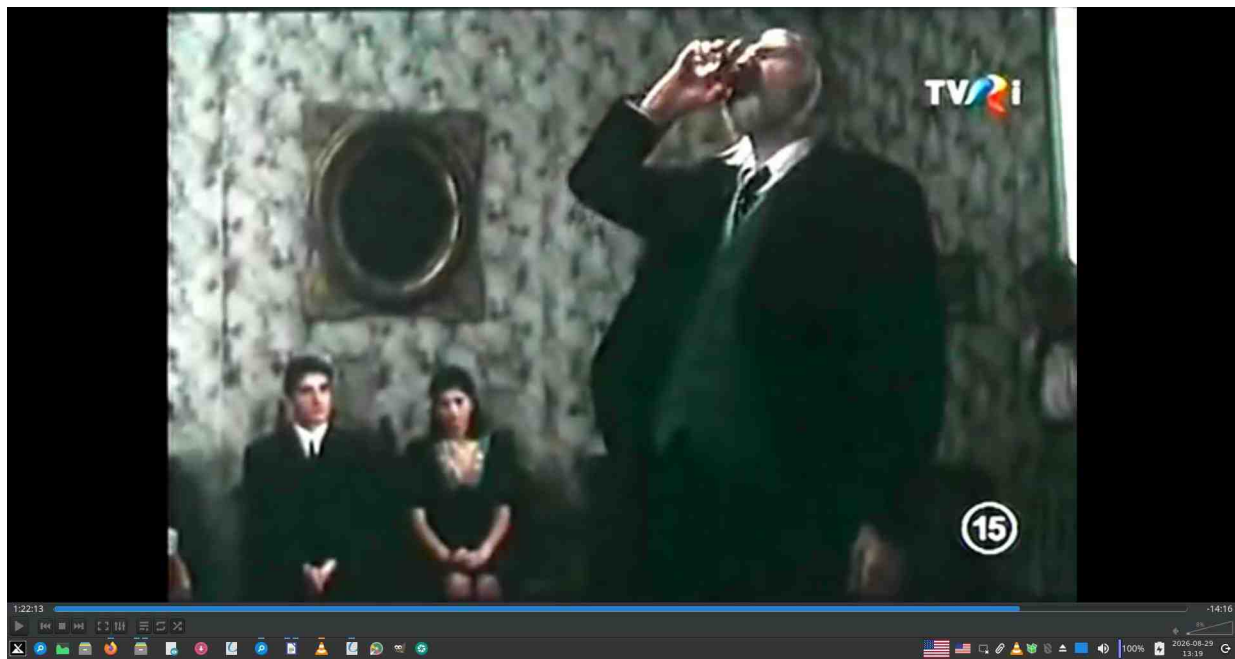


This indicates that the ethnical and the national secret political organizations are ideologically rather neutral, they are prone to utilize one or the other of the political ideologies, as a function of the historical circumstances.

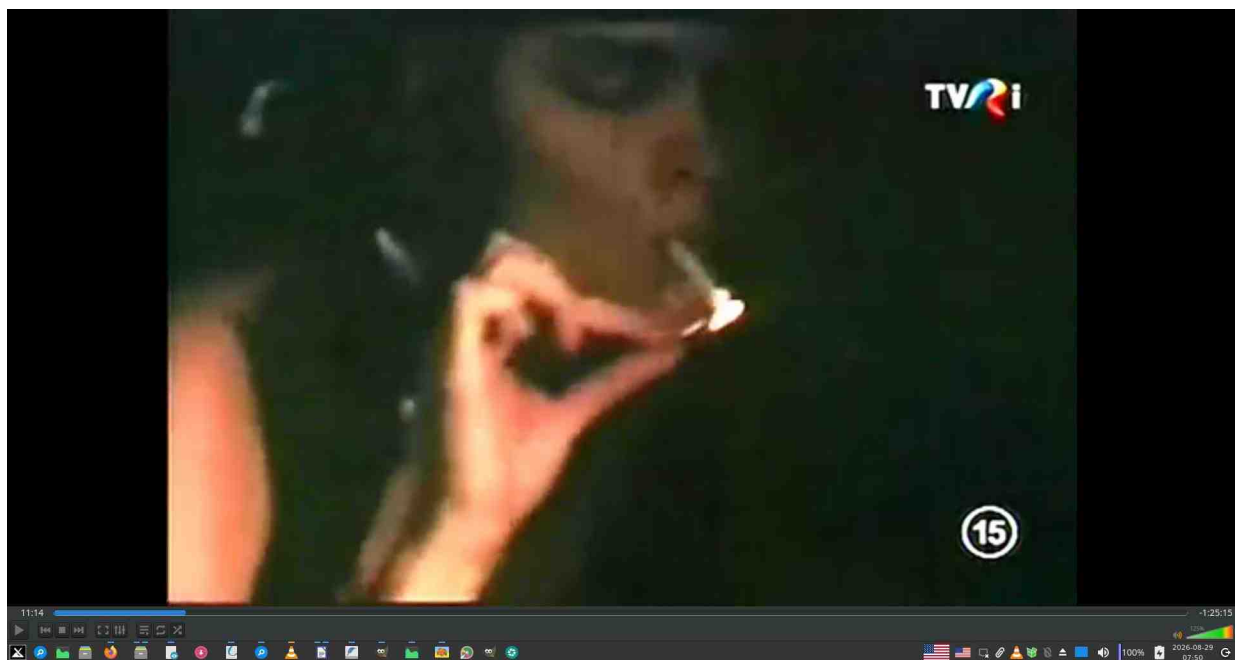
As presumed guidelines of the national secret policy of the romanian national secret political organization, the film entitled “Crucea de piatră” (The Stone Cross) of 1994 has implemented addiction to drinking, [70, minutes 10, 35, 53, 80 and 83]







and addiction to smoking: [70, minute 12]



what at the same time has been a formulation and programming of the “fellatio” [173, minute 19] as a method of initiating a sexual relation with a woman.

The film entitled “Crucea de piatră” (The Stone Cross) of 1994, made around 1993, namely after the disappearance of the communist party in Romania in december 1989, has been a means for the implementation of the same personal and national secret policies and propaganda relative to Ilarion CIOBANU as implemented with the films of Ilarion CIOBANU made between 1960 and 1989, namely when the romanian national state and its film industry were apparently controlled by the communist

party in Romania. This is a proof for the existence of the romanian national secret political organization particularly, and the ethnical and the national secret political organizations generally, which owing to their secrecy are not dependent on changes of political regime.

3. Conclusions

Ilarion CIOBANU was a universal “genius”, [70, minute 42] who before discovering himself as such, was detected not by an entity of civil society, and not by the state — as at present no civil entities and state organs with such a function exist — but by the romanian national secret political organization. He had the chance of possessing native traits of his person — particularly at least his facial expression — qualified by the romanian national secret political organization as specifically romanian ethnical, and as such “nationally” utilizable — particularly in supporting its dacianist ideology by evoking, asserting, and promoting the dacian “roots” [70, minute 2] and continuity of the romanian ethnic group and nation — and of its deciding to utilize his those traits in its film national secret political propaganda. The reason why he was ensured a successful and long-standing film career “nearly without interruption” [169] resulting in the film national stardom of Ilarion CIOBANU.

In the field of film acting, Ilarion CIOBANU was connected and came to competition with other “sacred monsters” [80] of the film-national-star system of the romanian communist national state created and run by the romanian national secret political organization in its film national secret political propaganda, such as Gheorghe DINICĂ, Amza PELLEA, Toma CARAGIU, Florin PIERSIC, Sebastian PA-PAIANI, Ion CARAMITRU, sometimes termed “the golden generation of actors” in Romania. They all had been qualified as “nationally” utilizable, and the stake was who was the most “national”, of the metaphorical type of a national secret political beauty parade to answer the question: “My mirror, my mirror, tell me, who is the most beautiful in the socialist Romania?”, who could become the most utile “nationally”, the most significant from the point of view of the romanian national secret political organization, of what it considered to have been specifically romanian ethnical in the matters of facial expression, pronunciation, gestures, and other items running with film acting, worthy of being propagandized before the millions of viewers in creating, promoting, and managing the romanian “national consciousness” of the humans living under the control of the People’s Republic of Romania between 1947 and 1965, and the Socialist Republic of Romania between 1965 and 1989, and the romanian national secret political organization at all times.

In its striving to squeeze out a maximal “national” benefit from the universal “genius” [70, minute 42] of Ilarion CIOBANU, the romanian national secret political organization was insistently trying to draw and utilize him in the political life of its romanian national state, up to the highest level. However, in this respect Ilarion CIOBANU remained unresponsive, which in the light of his decision relative to throwing his ashes in the Black Sea must reflect his profound dissatisfaction and disappointment with the political circumstances of his times in Romania, were they labeled either “communist” or “democratic”.

Ilarion CIOBANU was a means of and was utilized by the romanian national secret political organization in its national secret political propaganda though, however that utilization and quality did not result from his will, but from his nature of being in conformity with the ideology and ideals of the romanian national secret political organization with his certain traits, primarily his facial expression. It is possible that he did not even become aware of that with his acting in films he was also doing national secret political propaganda, at least of the kind presumed and found in this research. He was in service, but not a sycophant of the romanian national secret political organization; it liked him in his relatively likable traits, and he did not like it in all its traits, he had his own system of values; he even afforded to publicly revile the communist party in Romania [92] — the main means of the romanian national secret political organization — which was tolerated just in exchange for his having been so serviceable naturally to the romanian national secret political organization. It must have been disappointing for it that even such an individual, being considered representative from the point of view of the romanian ethni-

cal and national identity, might have represented a security threat to it, as well as its party and state, by turning his fame — only his fame, as fortune he was not allowed to possess — against them.

The romanian national secret political organization was striving to proliferate the universal “genius” [70, minute 42] of Ilarion CIOBANU by connecting him with women of not only romanian, but also even of hungarian ethnicity, so offering him the opportunity to have numerous wives and numerous children. In this respect, Ilarion CIOBANU proved to be somewhat responsive though, but he was wiser in limiting it to 3 wives and 1 child. By so doing, he messaged that changing wives frequently and procreating numerous children was not part of the character and calling of a universal “genius”. And indeed: the fact of the survival of the cosmic catastrophe coming in around 3 billion years is more important than the number of humans having survived it.

The value of a universal “genius” [70, minute 42] can be measured with the creations which he or she leaves behind to the posterity. This research found out that besides a few writings Ilarion CIOBANU left behind his film roles, which he was required to act in his film career. His films and roles were concocted in a considerable measure by the romanian national secret political organization, therefore with his acting Ilarion CIOBANU contributed to the implementation of those concoctions, which are not items of his value. Items of his value are his contributions to the value of his films, and his acting professional performances — the discussion of both of which is not part of the subject of this book — the information and data relative to his quality of universal “genius” reflected by his films — such as his apparent not liking to kiss women generally — the information and data relative to the romanian national secret political organization particularly, and the ethnical and the national secret political organizations generally, which he created or brought about with his acting — without which this book could not have been written — as well as his writings, of which research was not included in the research described and documented with this book.

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Other books

Till september 2026, i have succeeded in creating and publishing my following books:

- 1) the english-language text-image electronic version, as well as the hungarian-language text paper-back version of my book entitled “Towards the Iron Curtain of the Hungarian Communist State — my first illegal fleeing attempt from the romanian communist state”, with the internet distributor Google Play, and respectively in Romania;
- 2) the english-language text-image electronic version of my book entitled “It Is Difficult to Come out of Romania with Benefit”, with the internet distributors Google Play and Internet Archive;
- 3) the english-language text-image electronic version of my book entitled “A Case of Securitate Dossier Burial in Romania”, with the internet distributors Google Play and Internet Archive;
- 4) the english-language text electronic version of my book entitled “Statue of Captivity”, with the internet distributors Google Play and Internet Archive;
- 5) the english-language text-image electronic version of my book entitled “My Repulsed Philosophical Theory and Its Repulsion”, with the internet distributors Google Play and Internet Archive;
- 6) the english-language text-image electronic version of my book entitled “Hungarian Politics-Religion Intertwining”, with the internet distributors Google Play and Internet Archive;
- 7) the english-language text-image electronic version of my book entitled “The Violent Spiritual Engineering in Pitești”, with the internet distributors Google Play and Internet Archive;
- 8) the hungarian-language text-image electronic version of my book entitled “Románia Szocialista Köztársaságban junior kézilabdázóként írt képeslapjaim”, [My Picture Postcards Written in the Socialist Republic of Romania as a Junior Handball Player] with the internet distributors Google Play and Internet Archive;
- 9) the english- and the hungarian-language text-image electronic versions of my book entitled “Uncivilized Manifestations of Muslim Persons”, with the internet distributors Google Play and Internet Archive;
- 10) the english-, hungarian-, and the romanian-language text-image electronic versions of my book entitled “Elizabeth Adam’s Progressive Humanist Non-Nationalist Universal-Nation-Making Means”, with the internet distributors Google Play and Internet Archive;
- 11) the english-, hungarian-, and the romanian-language text-image electronic versions of my book entitled “Elizabeth Adam As Wild Rose Message of National Marginalization”, with the internet distributors Google Play and Internet Archive;
- 12) the english-, hungarian-, and the romanian-language text-image electronic versions of my book entitled “National Conspirations for Stifling Elizabeth Adam As a Terrestrial Extraterrestrial Historical Personality”, with the internet distributors Google Play and Internet Archive;
- 13) the english--language text-image electronic version of my book entitled “Eyes Wide Open: The Illuminati Tigress-Programing, -Training and -Using Angelina Jolie”, with the internet distributors Google Play and Internet Archive;
- 14) the english-language text-image electronic version of my book entitled “My Repulsed Physical General Theories and Their Repulsion”, with the internet distributors Google Play and Internet Archive;
- 15) the english-language text electronic version of my book entitled “The Conceivers of the ‘Holy Scriptures’ Are Ethnical Secret Political Organizations”, with the internet distributors Google Play and Internet Archive;
- 16) the english-, hungarian-, and the romanian-language text-image electronic versions of my book entitled “Documents and Objects relative to My Fraudulent Crossings of the State Frontier of the So-

cialist Republic of Romania”, with the internet distributors Google Play and Internet Archive;

17) the english-language text-image electronic version of my book entitled “The Illuminati Purifying the American Nation from Sharon Tate”, with the internet distributors Google Play and Internet Archive;

18) the english-language text-image electronic version of my book entitled “My Experiences Conditioning the Development of my Concept of Ethnical or National Secret Political Organization”, with the internet distributors Google Play and Internet Archive;

19) the english-language text-image electronic version of my book entitled “Articles about the Ethnical and the National Secret Political Organizations”, with the internet distributors Google Play and Internet Archive;

20) the english-language text-image electronic version of my book entitled “The Illuminati Preventing Marilyn Monroe from Becoming a Cleopatra of America”, with the internet distributors Google Play and Internet Archive;

21) the english- and romanian-language text-image electronic versions of my book entitled “The Case of the Humanist MATEI Alexandru at the National Secret Political Organizations”, with the internet distributors Google Play and Internet Archive;

22) the english-language text-image electronic version of my book entitled “My Persecutions by the Ethnical and the National Secret Political Organizations”, with the internet distributors Google Play and Internet Archive;

23) the english-language text-image electronic version of my book entitled “The Falsification of My Political-Asylum Case by the Ethnical and the National Secret Political Organizations”, with the internet distributors Google Play and Internet Archive;

24) the english-language text-image electronic version of my book entitled “Climbing the Mount Wiwanni in Switzerland”, with the internet distributors Google Play and Internet Archive;

25) the english-language text-image electronic version of my book entitled “Climbing the Bietsch Valley in Switzerland”, with the internet distributors Google Play and Internet Archive;

26) the english-language text-image electronic version of my book entitled “Climbing the Baltschieder Valley in Switzerland”, with the internet distributors Google Play and Internet Archive;

27) the english-language electronic version of my book entitled “The GMDSS Situation in the Waters around Africa”, with the internet distributors Google Play and Internet Archive;

28) the english-language text-image electronic version of my book entitled “Climbing the Lötschen Valley in Switzerland”, with the internet distributors Google Play and Internet Archive;

29) the english-language electronic version of my book entitled “Global Civil Maritime Navigation Interacting with National Armed Forces of States”, with the internet distributors Google Play and Internet Archive;

30) the english-language electronic version of my book entitled “Operation Russian World Empire”, with the internet distributors Google Play and Internet Archive;

31) the english-language text-image electronic version of my book entitled “Across the Romanian-Yugoslav Frontier of the Forest — my second illegal fleeing attempt from the romanian communist state”, with the internet distributor Google Play and Internet Archive;

32) the english-language text-image electronic version of my book entitled “Across the Barrow of the Romanian-Yugoslav Frontier — my third illegal fleeing attempt from the romanian communist state”, with the internet distributor Google Play and Internet Archive;

33) the english-language text-image electronic version of my book entitled “Through the Soviet Iron Curtain of the Hill Wood — my fourth illegal fleeing attempt from the romanian communist state”, with the internet distributor Google Play and Internet Archive;

34) the english-language text-image electronic version of my book entitled “Brittany Murphy Offer-

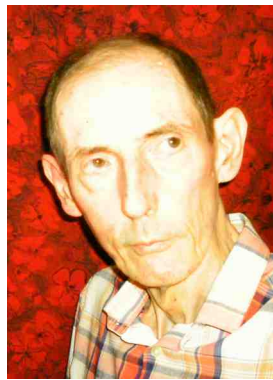
ing a Special Deliverance from the Illuminati”, with the internet distributors Google Play and Internet Archive;

35) the english-language text-image electronic version of my book entitled “The Bears’ Republic of Romania and the European Union”, with the internet distributors Google Play and Internet Archive.

Publication-creation information

The author created this book in 3 months beginning with 1 june 2026 and till 1 september 2026, as originator, researcher, writer and editor, in the english language, under private-life circumstances, as his nineth book describing and documenting his conception how the ethnical and the national secret political organizations utilize, misutilize, and persecute certain natural persons selected by them, resulting from the general need for knowing their actions harmful not only to the concrete target persons, but also potentially to everyone, and the entire society. The electronic redaction of the book was made by the author personally mainly with the following technical means: Lenovo IdeaPad 3, Linux-GNU MX-21, LibreOffice 7, GIMP 2.

Author information



The photo taken on 1 september 2026 pictures the author, István ADORJÁN, [Read approximately: 'iʃtva:n 'ɔdorja:n.] born on 20 december 1959 in the village Mikháza [Read approximately: 'mikha:zɔ. In the romanian language: Călugăreni.] in the county Maros [Read approximately: 'mɔroʃ. In the romanian language: Mureș.] in Romania, his citizenship is romanian, his ethnicity hungarian, his identity first of all terrestrial human, at present he regards not one state his own or his country, ideologically he is atheist, politically liberal, his theory-like conviction is that the great religions and the national states are concoctions and means of ethnical or national secret political organizations, with his writings his purpose is the publication and diffusion of his views of scientific, philosophic-atheist, progressive, humanist, non-nationalist and liberal spirituality, particularly the revelation, publication and diffusion of his views relative to the national-imperialist, anti-humanist, anti-progressive and anti-scientific nature and activity of the ethnical and the national secret political organizations, great religions and national states.

**The End
of the Electronic Book**